

FILM FANTASY! TV TERROR! VIDEO VIOLENCE! A QUALITY MAGAZINE

# HORROR

HALLS OF

ISSUE 26 60p • \$2.00

**SPECIAL**  
**MASTERS**  
**OF THE**  
**MACABRE**

**ISSUE OF**  
**BRITAIN'S**  
**AWARD WINNING**  
**FANTASY SCREEN**  
**JOURNAL**  
*featuring*

**KARLOFF**  
**LUGOSI**  
**PLEASENCE**  
**CARRADINE**  
**and LORRE**



**F J Ackerman recalls**  
**LON CHANEY SR.**

**Mistress of Mayhem:**  
**BARBARA STEELE**  
**INTERVIEW**

**HOUSE OF THE**  
**LONG SHADOWS**

**Ramsey Campbell on**  
**THE CRITICS**  
**AND THE CENSORS**

**THE LATEST IN**  
**HOLLYWOOD**  
**HORROR**

**THE MONSTER CLUB**  
**--told in pictures**



**S**uch are the vagaries of the publishing world that time takes on distortions more suitable for *The Time Tunnel* or *The Twilight Zone*. I'm typing these few words a full five months before you're sitting there reading them and, sad to relate, a month and a bit before our new improved *Halls of Horror* 25 even goes on sale!

It's a curious limbo within which to compose a few thoughts about the magazine. You see: we know, just *know* that you will love the new-look magazine, will be thrilled by our line up of favourite features and new columns, will be amazed by the sheer contrast between the style and direction of *HoH* and everything else on the stands but (repeat, *but*) we just have to imagine it! So this issue continues in the format of *HoH* 25 and we await your comments with interest. Our intuition tells us we've hit a successful formula but we'll bow to your considered judgements if you think we've laid an egg (a technical term for blowing it, here at Quality).

But from this issue, other old features of *HoH*'s award-winning run reappear: *Media Macabre* with a new presenter and a new name, *Horror Hotline USA*; the ever-popular *Answer Desk*; and the start of a regular book and magazine review feature.

And, like all good surprises, we've kept the best till last: Hammer addicts need only wait till December for the continuation of Bob Sheridan's *History of Hammer*.

So, to coin a phrase, forget the wit and feel the Quality. And enjoy the issue.

David Lee Roth



# 26

## Vol3No2

Editorial Director:  
DEZ SKINN

Editor:  
DAVE REEDER

Assistant Editor:  
SIAN OSLEY

Design:  
DEXTER CRAIG  
RICHARD FISHER

Writers this issue  
FORREST J ACKERMAN  
RAMSEY CAMPBELL  
TONY CRAWLEY  
STEVE JONES  
DAVE REEDER  
DEZ SKINN  
ANTHONY TATE

Artists this issue  
JOHN BOLTON  
GARRY LEACH (cover)  
DAVID LLOYD

We would like to thank the following for their help in researching stills and advertising materials, which are the copyright property of the respective companies: Forrest J Ackermann, AIP, Arista Films, Artists Releasing Corp., Avco Embassy, Barber International, BBC TV, Box Office Spectaculars, Joseph Brenner, Cannon Films, Cinevid, Columbia-EMI-Warner, Cosa Nueva, Dimension Pictures, Eros Films, Flash backs, Grand National, Group 1, Hammer Films, Independent International, ITC, Stephen Jones, Miracle Films, MPM, New World, Niles International, PIC Publicity, Rank, Studio GDS, Tigon, Trans-American, Twentieth Century Fox, 21st Century, UA, Universal, Woolner & World Amusement.

Distributed in the UK by Moore Harness Ltd., Melton Road, Thurmaston, Leicester. (Tel: 0533 693542)

Exclusive North American suppliers: Titan Distributors Ltd., PO Box 250, London E3 4RT (Tel: 01-980-6167)

HALLS OF HORROR is copyright Quality Communications Ltd., 1983.

## MEDIA MACABRE

4

*Tony Crawley* surveys the global fantasy screen scene while our man in Hollywood, *Anthony Tate*, provides the hot gossip from Sunset Boulevard. All this plus *Forrest J Ackerman* remembering the 'Man of a Thousand Faces' and *Dave Reeder* assessing the current crop of fantasy in print.

## HOUSE OF THE LONG SHADOWS

14

Vincent Price, Peter Cushing, Christopher Lee and John Carradine make horror movie history in this new film from genre favourite Pete Walker. The story of 'how' and 'why' from *Anthony Tate*.

## PETE WALKER FILMOGRAPHY

16

## JOHN CARRADINE

18

The last original horror star claims to have made over 500 films. In a full career article, a truer picture is presented by *Stephen Jones*.

## THE MONSTER CLUB

23

The concluding part of our comic-strip adaptation of *The Monster Club*. Story by *Dez Skinn*; Art by *John Bolton* and *David Lloyd*.

## DONALD PLEASENCE

36

The actor who claims not to make horror films, so why are we profiling him in a horror film magazine? Feature by *Stephen Jones*.

## BARBARA STEELE

40

Before Jamie Lee Curtis and Adrienne Barbeau, before Caroline Munro and even before Ingrid Pitt there was Barbara Steele. Spurned by Hammer, degraded by Hollywood, she found fame in Italy. Interview by *Tony Crawley*.

## BARBARA STEELE FILMOGRAPHY

43

The most complete Steele filmography ever. Compiled by editor *Dave Reeder*.

## MASTERS OF THE MACABRE

45

Bela Lugosi, Boris Karloff and Peter Lorre. The original horror stars whose images haunt us still. A study of the parallels in their careers. Feature by *Anthony Tate*.

## ANSWER DESK

48

Return of *HoH*'s popular feature. You send us the questions; we'll try to answer them.

## CAMPBELL'S COLUMN

49

Is nostalgia all that it used to be? This and more from regular columnist *Ramsey Campbell*.

# MEDIA MACABRE

## WORLDWIDE WITH TONY CRAWLEY

### ANTHONY TATE'S HORROR HOTLINE USA

### FORRY ACKERMAN REMEMBERS THE MIRACLE MAN

*Possibly one of Britain's most prolific film critics, Tony Crawley has been reviewing films since his career began on a provincial newspaper. He has also edited such film magazines as Cinema X and Premiere. His books include The Films of Sophia Loren, Bebe: The Films of Brigitte Bardot and the soon-to-be-released Stephen Spielberg Story. It can almost be said that if it doesn't have material by Tony, it isn't a film magazine!*

*Anthony Tate has been active in the field of fantasy cinema for some years. He has published and edited three issues of Fantaview and is both a film critic and historian. He now lives in Los Angeles; from where he writes for fantasy film publications in England, America and France.*

*Forrest J Ackerman is, quite simply, the father of fantasy film fandom. He has dominated the field since the 1930s as fan, writer, agent, editor, collector and even actor in grade Z horrors best forgotten. His departure last year from Warren Publishing's Famous Monsters of Filmland a couple of issues from the 25th Anniversary Issue shocked the legion of his fans but he has bounced back into sight as author, occasional columnist for Fangoria and (rumoured) editor of another fantasy film magazine.*

## WORLDWIDE WITH TONY CRAWLEY

**T**imes and filmic climes have drastically changed since I was so rudely interrupted in ... was it really 1978? As you'll have noticed since my last **HoH** column, the horror genre ain't wot it used to be. Let's be frank, chiller-dillers have kicked the box-office bucket while SF, for science fiction or fantasy – or, too often, for silly fables – has taken over.

Public appetites have changed and I blame the **Friday the 13th** syndrome, in the main, for the sudden lack of interest in forking out hard-earned cash to see even more nubile teenage girls meeting their doom at the hands of mad knifemen. As even a triumphant genre master like John Carpenter has found to his own cost with **The Thing** – enough's enough, already! As they say in Hollywood: our kind of films, which used to be a soft touch, now comprise a soft market. Independent directors, who used to cut their teeth on terror, are now into comic vehicles. "Sexy, crazy, off-the-wall" as Lloyd Kaufman phrases it. Or as another guy has it, "Fun, music and nudity." **Porky's II**, **III** and **IV**, in other words, Don't worry, it won't last. **Porky's** is, after all, only **Friday the 13th** without the plasma.

## Vital Statistics

Production figures from North America (that includes Canada) make sad reading. In 1980, 84 horror movies were shot. In 1981, the figure hit an all-time high – 110. But last year, of more than 140 terror-tales announced as projects, only 45 were made ... and of them only six were actually released! Most of the '82 releases were (perhaps, naturally) '81 movies; fourteen were made in 1980 and four others finally fell off their mid-70s shelves.

In short, friends, while horror production continues to droop, there's one helluva lot of films made in the '80s and '70s still awaiting release. Or escape. We're in for a pack of them this year, as you'll see if you stick with these words instead of the strip-sections ... I mean, are you ready for **Jaws of Satan**, **Terror on Tour**, **Island Claws**, **The Monster From Out of Town**, **Spasm**, **The Unholy Spinal Tap** and the rest?

## Fantasists

All the big money – whether it is in budgets or cinema tickets – is still going on on the fantasy numbers. We get **Superman III** this year, of course (in which Chris Reeve meets not only Richard Pryor but Pamela Stephenson as well); **Supergirl**, with Faye Dunaway and Peter O'Toole adding the Brando type touch to unknown Helen Slater, has started at Pinewood with Peter Cook somehow involved; John Guillermin is searching for his **Sheena**, **Queen of the Jungle**,

which begins in August; **Elephant Man's** David Lynch is completing **Dune** in Mexico with a mixed-bag cast featuring everyone from Max Von Sydow to Sting; 3-D is supposed to really take off in this year of 1983-D with **Jaws 3-D**, **Amityville 3-D** and **Spacehunter: Adventures in the Forbidden Zone**. [The story goes that the next tale of Kirk & Co., will eventually be titled **Star Trek 3-D**, too.]

## Beyond Zone

Miffed at losing their beloved Steven Spielberg's **Twilight Zone** to the Warner Brothers' opposition, Universal are rushing into their own anthology movie. It's a re-run of the less than magical 1959–61 ABC-TV network series, **One Step Beyond**. On the drawingboard for now, the idea is to copy-cat Steven and have a bunch of directors handling different tales of shocks, suspense and, if you remember the old series, mucho yawns. Among those being approached for the jobs: Paul Bartel, Richard (Psycho II) Franklin and Walter Hill.

I don't think they should bother. **One Step Beyond** (the pale?) was about the crummiest of the late-night chiller shows on the box, far below the standard of the Rod Serling shows, **Twilight Zone** and **Night Gallery**.

## Movie King

Most of the horror movies that are being made this year derive from the same, fertile brain – Stephen King's. The poor guy can't write books fast enough for Hollywood. And elsewhere. There are at least seven King projects in the works, as I write. From his last best-seller, **Cujo**, to his latest hit, **Christine**. Plus a couple of anthology numbers, including the announced **Creepshow II**.

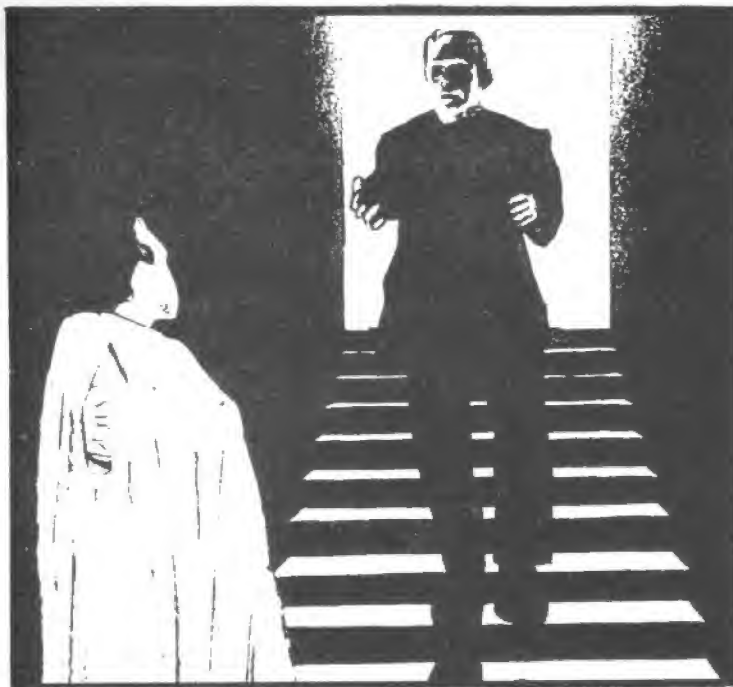
In fact three of the King movies continue his association with like-minded George Romero. George is writing the second (assault and) battery of King chillers for **Creepshow II**. George is not directing this outing, though. He's saving his energies for his long delayed dream of helming King's first script of one of his best sellers, **The Stand**. They're also combining for a pay-TV terror-tease, which will probably be released in Europe as a movie.

Milton Subotsky, ever the friend of us all on **HoH**, is planning the other anthology as his 36th British film, **Fright Night**. The scenario, by Edward and Valerie Abrahams, comprises three of Steve King's short tales.

First out should be **Cujo**, directed by Lewis Teague, of **Alligator** fame. He took over the movie from our own Peter Medak one day after shooting began late last year. The E.T. matriarch, Dee Wallace, is a mum again in this one. She's the lady locked in her car while the rabid **Cujo** tries to leap into her driving seat. Dee's hubby, Christopher Stone (they were last seen together in **The Howling**) is also in the cast, alongside perennial screen nasty, Ed Lauter. Barbra Turner wrote the script.

In Canada – and indeed, also in Yugoslavia – David Cronenberg, bloody but unbowed since the almighty flop of





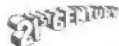
Mary Shelley's classic monster reappears in an animation short, *Le Ravisement de Frank N. Stein*, by Swiss director Georges Schwizgebel.

*Looks like a teenager's delight but the combined ages of the veteran cast is 233 years!*

## WHAT HORRIBLE SECRET LURKS BENEATH THE MURKY WATERS OF THE...



Starring GLORIA DE HAVEN • ALDO RAY • MARSHALL THOMPSON • LEO GORDON in "BOG"  
Co-starring CAROL TERRY • ROBERT FREY • GLEN VOROS • ROJAY NORTH • LOU HUNT • ED. CLARK • JEFF SCHWAB  
GLENN HOPKINS • ADRIANNA (Portrayed by Gloria DeHaven) • Executive Vice President of Production JACK WILLOUGHBY • Executive Producer CLARK PAYLOW  
Music BILL WALKER • Producer MICHELLE MARSHALL • Director DON KEESLER



© 21st Century Distribution Corp.  
All Rights Reserved



Videodrome in the United States, is shooting *The Dead Zone*. (For some reason, the French translation of the book, now out in Paris, is called *Accident* ... doesn't have quite the same ring to it, does it?). Cronenberg's cast is headed by Oscar-winner Christopher Walken (soon to be seen in Doug Trumbull's much delayed *Brainstorm*), Brooke Adams, barely seen since Phil Kaufman's re-tread of *Invasion of the Body Snatchers*, and Martin Sheen. Also involved in the Jeffrey Boam script are *Alien*'s Tom Skeritt and Herbert Lom. The bad news? It's a Dino De Laurentiis production ...

The better news is that Dino, getting wise in his old age, perhaps, has John Carpenter's usual partner, Debra Hill, actually producing *The Dead Zone* ... That leaves John out on a limb, just a bit, as he starts directing *Christine* — which is a car, of course. But, obviously, no ordinary car. It is, in point of fact a killer car with a life very much of its own. Your life too, if you are unwise enough to get too close.

Good to see John and Steve getting it on — at last. John was, of course, all set to make *Firestarter* last winter when Universal, suffering from *The Thing*, pulled the plug on him and cancelled the project. Hah! Universal thought *The Thing* was a flop ... until *Videodrome* opened! I expect the allegedly too-expensive *Firestarter* to be revived as a Universal project before the end of a year when everyone is trying to get in on the King act.

## Story King

Steve's next book, by the way, is *The Cannibals*. And he's also working on one called *The Talisman* — in collaboration with his pal, Peter Straub, the author of *Ghost Story*. King's most recent short stories (I mean, the guy just never stops, churning out 1,500 words a day on his word-processor) are *The Raft* and, but naturally, *The Word Processor* ... something of a keyboard *Christine*!

## Subotsky Moves

Milton Subotsky's *Fright Night* writers have also completed a script tailored to one of the producer's oldest ambitions. The film is called *The Machines*. The ambition? 'An all-action film,' says Milton, 'with almost no dialogue.' That should become his 37th British flick. Number 38 could still yet be a *Thongor* movie he's been trying to set up since 1975. Milton says he has half the necessary budget for *Valley of the Demons* — to be made in animation.

## Auld Lang Syne

Otherwise, most of the rest of the genre items about to invade our shores (on video alone?) from the great Americas are old, at times very old movies, stuck for obvious reasons on company shelves, until being pillaged in the great rush to fill the horror movie void ...

*Item 7:* Writer-director Kent Bateman finished *The Headless Eyes*, a full dozen years ago. Unlike many of the other less than golden oldies (else we'd have seen



Just hanging around in Eric Weston's *Evilspeak* is Ron (Happy Days) Howard's brother, Clint Howard - the film's a mixture of Porky's and Friday the 13th...

Is this a horror film? Yes, but once you've worked for Brian De Palma you don't want to look cheap. Look for a title change in the UK, though...

'em already, right?), Kent has stuck to his old title. He might have better luck if he sent his ponderous self up a bit and called it *The Attack of the Killer Teaspoons*. For, believe it or not, as ole Ripley always said, that is the main blood-letting weapon involved in this grisly saga. So much plasma is jetting around that when the film was first, tentatively released over yonder ten years ago, it won an immediate X-rating - normally reserved, Stateside, for porno or blood-baths.

When unable to pay his rent, the film's main character (played by Bo Brundin) robs a woman - who hits back and gouges out his eye. With a teaspoon. Being an artist and in need of both orbs, this sends said artist into somewhat of a tizzy. He starts attacking womankind, slicing their eyes out with his teaspoon. Daft, huh? With the Pythonite or Cheech and Chong re-dubbing the dialogue, it could be something of a bright satire - or farce. As it is, it's nothing much to speak of. Director Kent Bateman, however, must have disappeared into his own canteen of cutlery. He made a wild life adventure movie with singer-actor Mel Torme in 1977, *Land of No Return*. That would appear to be Kent's epitaph.

**Item 2:** Eleven years back, Paul Leder directed a rather meek 'n' morbid number called *Poor Albert and Little Annie*. His title stars were Zooey Hall and Geri Reisch. You'll not be overly surprised therefore, to hear that this combo failed to set box-offices aflame. But if at first you don't succeed and all that ... So Paul made a new bid for glory, or at least get a little profit, by vamping the old movie up a bit and calling it (all together now ...) *I Dismember Mama*. It's a typical drive-in cheat as Zooey Hall's poor Albert, fleeing his insane ward to get his own back on the mother who put him away, never gets to meet, much less dismember his mama through the ensuing 78 minutes. He knocks off her housekeeper instead and then falls for her daughter, Geri, in what some critics have called a nod to *Sundays and Cybelle* - which is rather an insult to Serge Bourguignon's Oscar-winning French movie of 1962.

Paul Leder stayed in films long enough to try out 3-D with *Ape* in 1976, but the main suspense of his *Mama* is, quite simply, who wrote it ... The script is credited to one William Norton. But which one? The William Norton who wrote a pair of Burt Reynolds movies, *Sam Whiskey* (1969) and *Gator* (1976)? The B.W.L. Norton responsible for *Cisco Pike* (1971) and *Mora American Graffiti* (1979)? Or, indeed, the Bill Norton, Snr, who penned *Night of the Juggler* (1980)? Or even the William Norton Snr, who supplied Elliott Gould's *Dirty Tricks* (1981)? Answers on a postcard please to Dez, not me. I'm busier than he is.

**Item 3:** Now this one is rather better. In 1974, writer-director Frederick F. Friedel made his first (his only?) Frederick Production, *Lisa, Lisa*. The title wasn't commercial enough. Its new owners call it *Axe*. They haven't helped the film any, except the new monicker might attract some customers. What they see is not a bad thriller, souped up with some blood and gore, shot on a shoestring budget

(when a guy has to fall out of a window, we hear it, rather than see it) but with distinct style. Admittedly, Friedel makes up in the editing what he lacks in the writing, but he can give Messrs Bateman and Leder a lesson or two in film-making. Acting, too. He plays one of the three heavies holding young Leslie Lee and her catatonic grandfather hostage. The old boy is paralysed as well, so he's no help. Leslie has to save them on her own. She does, too. Grandpaw's razor takes care of one, the titled axe disposes of the second and the cops blow away the third (Friedel). Good as the director is, he's never been heard of again. His cameraman, Austin McKinney, is still in gainful employment and the make up man, Worth Keeter, jumped up to director status for the *Rottweiler* devil-dog 3-D caper.

**Item 4:** Yet another scribe-director getting his start in the horror genre, David Paulsen, shot *The Upstate Murders* in 1976. I saw it (I think) during the 1979 Cannes festival when the Upstate Murder Company's film was called *Killer Behind the Mask*. So it goes ... What became the Cannon group released it in 1981 and now they're trotting it out again as *Savage Weekend*. Nothing has changed (alas) - it just looks older than it ever did, mainly because the victims of ski-masked killer happen to be a bunch of partying adults and not teens in jeans at summer camp. Call it *Friday the 23rd* and you get some idea - everything is off-centre. But as Cannon now have a British distribution office, maybe this will be the first of these four oldies to play Britain. In a double-bill, one hopes ... and why not with Paulsen's next Cannon horror, *Murder by Mail* (1980), which top-lined Klaus Kinski and showed, if nothing else, that David Paulsen had learned by his mistakes and improved his act by oh! ... as much as 40%. In the world of cheapskate budgets, that's better than average.

## Comeback

Old as they are, three of the above four films are only being released this year. In the case of Don Kessler's *Bog*, it's on the re-issue trail, via a company calling itself 21st Century which is rather an anomaly considering most of its product are re-issues. *Bog* is somewhat bogged down by a plethora of old-time Hollywoodians being seen to be simply earning their rent or whiskey money. They're pros, but look out of place in this *Creature From the Black Bog* number. Aldo Ray is the sheriff, Leo Gordon and Marshall Thompson the doctors (or daktaris?) trying to solve the slimy clues left by the murderous thing at the bottom of the local lake. Gloria de Haven - once a kiddy extra in Chaplin's *Modern Times* (1936) - takes on a dual role of an old hag of the forest and, well, a younger hag of the town, both of whom attract the feature's creature and its need to reproduce itself. The fact that it didn't is proved by the lack of a *Bog II* in the last five years. This is one for the lovers of *Whatever Happened To ...?* magazine features. Combined age of the embarrassed looking veterans, by the way, comes to 233. Not that you'd know it from the poster!







Mausoleum, Mortuary and Funeral Home? Somewhere in there is a good idea for a horror film but this looks like over-kill!

Some things never rest in peace.

**Mortuary**

VICKAR PRODUCTIONS, INC. PRESENTS  
 A HORROR FILM BY "MORTUARY"  
 STARRING KATHY WOODWORTH • DAVID WALLACE • BILL PATTON  
 LYNDIA KAY DEGENRE • DIRECTOR OF PHOTOGRAPHY  
 MUSIC BY JOHN CACCIARE • EDITOR AND PRODUCED BY EDWARD ARON  
 AND MARILYN SCHMIDT • OWNED BY MICHAEL BREDA  
 IN THEATERS NOW

**FUNERAL HOME**

Barry Allen Productions Presents "FUNERAL HOME"  
 Starring KAY HAWTRY and LESLIE DONALDSON Special Guest Star BARRY MORSE  
 Featuring HARVEY ATKIN Executive Producer: BARRY ALLEN Produced and Directed by WILLIAM FRIEL  
 Associate Producer: PATRICK DOYLE Written by IDA NELSON Director of Photography: MARK IRWIN  
 Music Composed and Conducted by JERRY FIELDING Editor: RALPH BRUNES C.F.E.  
 Produced with the participation of the Canadian Film Development Corporation

## Horror Fan

Surprise horror film enthusiast: Goldie Hawn. For her first movie since **Best Friends** Goldie has chosen a couple of leading men from the terror side of town. Ed Harris, a Romero discovery from **KnightRiders** and **Creepshow**, plays Goldie's hubby in **Swing Shift**. Her main co-star, though, is Kurt Russell, the one-time Disney moppet, who has been a regular in all John Carpenter's recent films like **Escape from New York** and **The Thing**. Kurt has been doing better than Ed in making his horror rep. shine for him. In his last flick, **Silkwood**, his partners are Meryl Streep and Cher. And he's married to Season Hubley. And he gets paid, as well. The gnashing you hear is the sound of sheer envy, folks.

## E.T.'s Pa

Even before collecting his second Oscar for his wondrous **E.T.** creature, Carlo Rambaldi was up to his unelongating neck in new movies offers. He's settled, last I heard, on two. He's created the desert worm thingies for **Dune** — and is into something rather more secret for Sandor Stern's psychological tale, **Pin**, based on Andrew Niederman's novel.

## On His Way

A new horror film invariably signals a new director. Sometimes it's a love-match with the critics — a czar is born and all that. Sometimes not. Mark Rosman seems to have won over quite a few of America's critics with his debut, **The House on Sorority Row**. Mark is 25 (some critics remember Spielberg was good at that age) and he used to be an assistant to Brian De Palma. All of which would count for little if his film wasn't up to scratch. I don't happen to think it is, but then — as ever — I'm in the minority. 'Rosman may be stuck with the overly familiar,' writes Kevin Thomas in the **Los Angeles Times**, 'but he's made the most of it, building suspense and terror slowly but surely to a bravura finish ... and makes the callowness of his largely youthful cast work for the film, rather than against it.' I prefer the girls to the movie, Kathryn McNeil and Eileen Davison, in particular.

## As You Were

A funny thing happened on the way to the cinema. During the Cannes festival last year, I received a hype brochure in my Press box for an American genre-special. **Mausoleum**, by name. I've been waiting to see the film ever since. The delay in opening dates would appear to be explained by this year's hype. It's due for sale, soon, with the 'only two owners' tag. The new buyers would appear to have sent the movie back to the set for more than just an oil-change.

Two actresses have been added to the original line-up. One of them hopes we might mistake her for one of ours by calling herself, Julie Christy Murray! The film has a new composer; the old song must be buried by now in the movie's setting. The associate producer has been dropped and replaced by two newcomers. And writer Bob Barich has lost his co-writing credit — Robert Madero

taking all the glory (and the blame). Barich has departed because he's no longer the director, either, while Madero remains the producer, you see. The new man in charge, if it is a man and not a pseudonym covering say the rescue bid by say the producer and his editor, is Michael Dugan.

## A Rose By Any Other Name ...

I gather **Mausoleum** has, in fact, finally opened in America. Not far behind it are two other films of similar style and settings. Howard Avedis is writer-producer-director of **Mortuary** (and I really can't think of a better place for the unctuous team Lynda Day and Christopher George) ... while Canadian director William Fruet has Barry Morse, among others, among the cast of his **Funeral Home**. Sounds like a triple-bill for the holidays, wouldn't you say?

## Curtains Up

Another alleged chiller which has been in for surgery – in the movie mausoleum, no doubt – is a Canadian production (still) called **Curtains**. Shooting started, I seem to recall, in November 1980. Since when, extra scenes have been shot, resulting in not a changed list of credits – but two lists referring to the crews working on what producer Peter R. Simpson euphemistically calls Act I and Act II. Only the name of the original director Richard Ciupka has been altered and in muddle-some fashion the pseudonym used is that of the film's main character, Jonathan Stryker!

Naturally enough, the film has been ruined this way. Its neither one genre or the other anymore. None of the token suspense elements work (if they ever did) and all gore has been cut to an absolute minimum. Those attending the accident (about a bunch of actresses being knocked off at a film-maker's mansion) include Samantha Eggar, ex-**Avenger** Linda Thorsen, John Vernon and the **Terror Train** girl, Sandee Currie, now billed – don't ask me why – as Sandra Warren. I think it's now meant to be a satire, but that's no good – horror spoofs (like **Pandemonium**, **Wacko**, **Hysterical** and even Larry Cohen's **Full Moon High**) just don't work with the public either. For now.

## Close Encounters

One such touch of the spooferamas, Bruce Kimmel's 1981 flick, **The Creature Wasn't Nice**, is about to try and find an audience under the new monicker and a hype to match – **Spaceship**. It's going to have a few rivals. As the Spielberg touch continues to influence everyone, I hear of two other films due before the summer cameras called **Mother Ship** and **City of Lights**. You get the connection, of course ...?

## Enter: Psychic Vampires

Hollywood special effect genius Tom Burman is the real star of Tom McLoughlin's **One Dark Night**. The



*That's Barbie Benton, ex-Playboy Slaymate of the Month, in the outrageous X-Ray directed, in a change of mood, by the Lemon Popsicle man Boaz Davison.*

*One of the more tasteful moments from the classic gore film Blood Feast now due for a sequel.*



director also supplied the script with Michael Hawes. At least, they've come up with a new variant on vampirism. Psychic vampires, in fact. Whether they're pulling my leg or not, I can't rightly say, but they insist their screenplay came about after reading a medical book about such discoveries behind the Iron Curtain.

During his research, the Leningrad medico Dr Sergeyev set up detectors certain distances from the bodies in his lab. Clinically dead bodies. On one occasion, at least, no brain waves or heartbeats were recorded. 'But the detectors leaped into action! Four yards from the man's lifeless body, the



electromagnetic force fields were pulsing. It seemed energy was being released.'

The screenwriters take it from there in a murky, if traditional tale, of a girls' high school society holding an initiation ceremony in an old crypt. Meg Tilley is about to become a Sister. She's locked in for the night - while her chums, Robin Evans and Leslie Speights (girls, despite their names) prepare to scare her living bra off her. Unfortunately for all three, they've chosen the wrongest crypt in town. It's the one where the recently deceased local expert, in psychic vampirism is buried. Having experimented in life with extracting bio-energy from the living, this fella said he'd become even more powerful in death.

You know something? He's right ... Which is Tom Berman's cue (for his son, Sonny, too) to wreak considerable havoc in the crypt. Ever seen a flying coffin?

Wonder what Dr Sergeyev would make of it all. If there is a Dr Sergeyev. The name seems a little too pat for me. Surprised they didn't call him Boris, too, and have done with it. Still, I'm told by those in the know, it's not that bad, that Meg Tilly is a sweetie and the Burmans have one helluva good time.'

## Dying To Meet You

Jim Sotos' *Sweet Sixteen* is the mixture as before. Part horror. Part murder-thriller. Part soft-core naughty. Cute newcomer Aleisa Shirley is the catalyst among the pigeons of a small Texas town. She's a cute city dude; no prude. Just turning sixteen, when staying with Patric MacNee and Susan Strasberg, she has the local hotheads all steamed up to date her. They do: one by one. They die: one by one. Sheriff Bo Hopkins has a mass murderer on his mitts, a potential racial explosion (as the local Indians are blamed for the crimes), his daughter playing amateur private eye(ful) and his son falling for Aleisa whose boyfriends always seem to end up with an extreme case of rigor mortis. For once the once-upon-a-time star cast help make things work - I mean, any film with Sharon Farrell guesting can't be bad. The other thing in *Sweet Sixteen*'s favour - it's the guys getting the chop, this once, not the girls. About time someone evened up the score.

## Nostalgia Dept.

Of the genre names reported about in my last column, circa '78, most if not all are still gainfully employed. Spielberg, Romero, Argento, Corman, Lucas - of course! De Palma - resting for the moment by modernizing the old *Scarface* classic with Al Pacino in Paul Muni's shoes ... One other '78 name has just popped up in a missive from mighty MGM which has fallen on my desk. The (as I described him last time) indefatigable John Carradine. Now read on ...

## How Many?

Carol Green works in Hollywood. She's a film publicist. Her job is to get her current

movie assignment mentioned in the media (or not, as the case may be). So, she sends me this publicity sheet on MGM's fantasy special, *Ice Pirates* ... She calls it John Carradine's 170th film. That's a bigger fantasy than the script, honey!

As with all old-timers, such filmography figures take some proving. *Torn Curtain* (1966) was heavily advertised as Hitchcock's 50th film; it wasn't. John Wayne was said to have made some 250 movies; he hadn't. And so on. The research job is more difficult in dear ole John's case - so many of his foreign flickeramas wound up with three or more titles a piece. I've been able, however, to make up a check-list of about 120 films. Six years ago in *HoH* 14, Alan Frank mentioned he'd added up 192 Carradine films ... John, himself, now 77, once laid claim to having made, on average ten movies a year over 47 years.

So, any advance on 470 Carradine Snr films? But, before you send your lists, read this issue's Carradine Life Story - okay?

## ANTHONY TATE'S HORROR HOTLINE USA

When I left England a few weeks ago to take up residence again in Hollywood, my ideas for this column were rather different. But the quarterly schedule of *HoH* makes my access to great, exclusive material a little redundant! For example, I currently have lots of hot news about Steven Spielberg's new project *Gremlins*; by September, though, it will be old hat. So, instead, I'll pick up on a few interesting points and events which don't get too much coverage and expand on them.

### GORE NEWS

Here's good news for all you aficionados of classic gore! Twenty years ago, Herschell Gordon Lewis, 'The Wizard of Gore', gave us his best remembered (or best 'dismembered') blood and guts celebration in the form of *Blood Feast* (1963). Only recently revived for the first time in many years, it is the kind of film that would make Mary Whitehouse turn over in her grave and to date, like most (if not all) of Lewis' pictures, has yet to reach UK shores. If you ignore the real dregs that he made like *Colour Me Blood Red*, his films today can be viewed as classics of bad taste (like *Plan Nine from Outer Space*), crammed with unintentional humour and intended (often perverted) laughs side by side. It's therefore surprising that two decades later, a sequel should be in the works at Epics International. Producer Eric Caiden, a gourmet of gore pictures, intends to re-unite the principal cast members (if possible) in his new feast of horror. Thomas Wood (who played the hero, Pete Thornton), Connie Mason (the fainting heroine) and the unforgettable Mal Arnold (who slashed the screen red as 'Chef' Fuad Ramsey) will all be asked to reprise their original roles with Lewis involved as an advisor. A new director is being considered but a script has been



A Lyntop Enterprise Production Produced and Directed by GEORGE ANTONICK  
starring CHRIS ROBBINS and RON NIVELY

*New Names Time. The entire HoH staff cannot place any of these names but, as the ad says maybe they are all masters of disguise!*

*Carradine has just begun his 170th (?) movie, The Ice Pirates. This looks like an oldie, suitably tarted up: Victor Bueno died in 1982.*



# AS WE REMEMBER THEM...



written by Michael (Frozen Scream) Sonny with help from Caiden and co-producer Jimmy Lee Maslon. Shooting begins late September in and around Los Angeles...

## SHORT TAKE: 1

**Harlequin**, that odd yet fascinating movie from the land-down-under, turned up triumphantly in L.A. this year as an acquisition of the ever expanding Epics International. About time someone cared about it...

## THE PHANTOM LIVES

April 1st saw the 100th anniversary of the birth of Lon Chaney Sr, and to commemorate this and to publicise Forrest J Ackerman's new book (see below for a review of this), the Gordon Theatre in Hollywood played host to a gathering of the faithful. The event was organised by Ackerman's publisher and personal assistant Brian Forbes and included showings of the classic **Phantom of the Opera** and **Hunchback of Notre Dame**. Plans were also made to show **West of Zanzibar** and **The Unholy Three** (1930 version) but, sadly, M.G.M. backed out, echoing the general feeling and attitude of the media who shamefully ignored the event and anniversary...

## SHORT TAKE: 2

George Romero is decidedly unhappy about the ad campaign for the US release of Lucio Fulci's **City of the Living Dead**, retitled here **Gates of Hell**. Why? Well, get this for an ad to raise good George's hackles: *When there is no more room left, the dead shall rise to walk the earth!* Sound familiar? At any rate he stopped the original choice for new US title: **Twilight of the Dead**...

## THE ONES WHO CARE

It's sad isn't it when no-one cares about the elite of Hollywood's golden era? But among those of us who did care enough to commemorate Lon Chaney Sr were Ray Bradbury, who wrote a special poem for the occasion; Robert Bloch; Ann Robinson, star of the classic 1953 **War of the Worlds**; Paul Clemens, star of **The Beast Within**, who is currently suing Spielberg over alleged story theft on **Poltergeist**; genre film authorities Ron Borst and George Turner; make-up wizard William Tuttle; and effects maestro Roger Dicken, now back in England to live after three years in Los Angeles. A final and interesting point on the evening, though, is that the print of **Phantom of the Opera** shown was a composite of different versions due to the scarcity of a good complete print; and the rumour was that there is no longer a 35mm print in existence. So, in the version shown, we saw sequences from the original, the re-issue and the super-rare 'all-talking' version of 1930 and, in consequence, the film did not end with the usual scene of the Phantom drowning in the River Seine but with a romantic pre-wedding sequence from the 1930 film! Lon Chaney, 'The Man of a Thousand Faces', may be long gone but he's obviously not forgotten by those who care...

## SHORT TAKE: 3

Speaking of zombies as we were, did you know that Tobe Hooper is directing **Return of the Living Dead** for 20th Century Fox in 3-D! Should open around Christmas in the UK; very seasonal...

## LON OF A THOUSAND FACES

'At last - a magnificent monument to haunted and haunting Lon Chaney!' Those are the words of Kenneth Anger, author of **Hollywood Babylon**, describing Forrest J Ackerman's most recent and most personal work: **Lon of a Thousand Faces**, published by the Morrison, Raven-Hill Company at \$12.50. Ackerman needs no introduction to the true fans of Horror-dor for, as the most famous and probably greatest fan in the realms of fantasy, he is known and loved the world over, mainly as editor of over 180 issues of **Famous Monsters of Filmland**, the world's first regular film-fantasy magazine. Sadly, over the years FM's popularity and quality has deteriorated and Forry must have felt trapped at times having to write, at publisher James Warren's insistence, for a readership with an average age of 11½. Now, having left FM and free to write as himself, he gives us the depth and quality of work that we have been waiting for.

This volume is not all that large but what Ackerman writes, he writes well. The majority of the book's written words are from such diverse talents as Ray Bradbury, Robert Bloch, Kenneth Strickfadden and Vincent Price amongst others. But what really stands out about the book is the love and care that went into it; Forry's love and care. Magnificently illustrated with stills (some never before seen) it is, like his previous book, **Mr Monster's Movie Gold**, a visual feast for the eyes with rare shots from films like **Mockery** (1927), **While the City Sleeps** (1928) and **The Monster** (1926) providing scenes to be treasured.

Chaney was a tortured genius whose screen success was in direct contrast to his tragic and troubled off-screen life. It's here, perhaps, that the book falls short of expectations as it touches all too briefly on points of major importance but, to be fair, one doubts that it was ever meant to be a complete chronicle of Chaney's all-too-short life. More a smattering of the important films and events in his lifetime, personal thoughts and feelings of those who cared (and still do) and, more than anything, a simple and honest tribute. I say again: it is probably Forry's most personal work. So despite its flaws (minor perhaps) we have a publication that brings across the true flavour of the man. Now if only he would do the same for Bela Lugosi...

## SHORT TAKE: 4

Hammer fans will be disappointed to hear that **Quatermass II** will not be appearing on video. Writer Nigel Kneale apparently owns the rights as part of his original deal with Hammer and, it seems, thinks the film too poor to appear...

## THE FIFTEEN YEARS LATER AFFAIR

This month (April) saw the return after fifteen years of those men from U.N.C.L.E.





"Erik",  
The Phantom of the Opera,  
meets Forry Ackerman  
at last!

Ray Bradbury  
at the  
Chaney birthday  
celebrations.



in *The Return of the Man from U.N.C.L.E.*: *The Fifteen Years Later Affair*, to give it its full and long-winded title. It reunites Robert Vaughn (as debonair Napoleon Solo) with David McCallum (faithful sidekick Ilya Kuryakin) in a battle with a reformed T.H.R.U.S.H. — now 'a nuclear power'. Gone, however, is the head of U.N.C.L.E., Alexander Waiverly, played originally by the late Leo G. Carroll; the man who replaces him is ex-*Avenger* Patrick Macnee, who lends an air of dependability to the proceedings. Ratings for the TV film were very good and so a possibility of a return to the regular series format cannot be ruled out entirely. When you see it, though, do watch out for a cameo by George Lazenby playing (as if Sean Connery in *Never Say Never Again* and Roger Moore in *Octopussy* weren't enough in one year) James Bond ...

#### SHORT TAKE: 5

Well, that's all for this time. Rather heavy on the Lon Chaney news, perhaps, but as the original Master of Mayhem that is only appropriate. So, to quote a popular, local horror movie TV host, 'Until next time, unpleasant dreams!'

### FORRY ACKERMAN REMEMBERS THE MIRACLE MAN

**W**ho was Lon Chaney?" the TV interviewer asked me. It was April 1, this year, 100 years to the day since Alonzo Chaney was born in Colorado Springs, Colorado, USA. Or, as evidence has just come to light, he may have been born Leonard (whence came the Lon) Frank Chaney.

Who was Lon Chaney? "Not who," I replied, "*What*". He was an Oriental, he was a Russian, he was a Jew, he was a Mexican. He was legless, he was blind, he was armless (but rarely harmless). He was a mad scientist, he was a monster. He was a hunchback, he was a phantom, he was a vampire. He was a ventriloquist and a clown. He was even a 'Tootsie', grandma-style, a half a century before Dustin Hoffman. He was an apeman and he was vulnerably human.

'He was the Man of a Thousand Faces, the greatest character actor of the silent '20s, a super star along with Chaplin, Pickford, Fairbanks, Valentino, Swanson, Bow ...

'He played so many diverse roles that the public was warned, "*Don't step on it — it may be Lon Chaney!*"

'But in between roles, he was wont to say there was no Lon Chaney. He was just an ordinary guy, shunning publicity, melting into the crowd.

'Born of deaf-mute parents, Chaney ironically died mute — of cancer of the throat in August of 1930. He sired Creighton Tull Chaney, better known as Lon Chaney Jr., famed for his characterization of the ill-fated lycanthrope Larry Talbot, the Wolf Man, and for his memorable performance as Lenny, the powerful child-like victim in

## John Steinbeck's *Of Mice and Men*.

Lon Chaney Sr. made and/or directed over 150 films, including *The Phantom of the Opera*, *The Hunchback of Notre Dame*, *A Blind Bargain* (aka *The Octave of Claudius*), *London After Midnight*, *While Paris Sleeps*, *The Shock*, *The Miracle Man*, *The Tower of Lies*, *Mr Wu* (a triple characterization as three generations of Chinese), *The Unholy 3* (silent and talking – in the remake he was on his way to becoming known as *The Man of A Thousand Voices*) and film historians speculate that, had he lived, there might never have been a Karloff, Lugosi, Rains or Lorre as we knew them for the roles of *Frankenstein*, *Dracula*, *Dr. Moreau*, *Dr. Jekyll & Mr. Hyde*, the *Mummy* et al might inevitably have been his. Universal Studios even wanted him for a *Return of the Phantom*, or, as we'd say today, *The Phantom of the Opera II*.

Two months in advance of Chaney's 100th birthday I wrote to 129 major newspapers in America, papers with large circulations and Sunday feature sections, pointing out the special upcoming occasion and volunteering to provide a feature of any length and any slant. I emphasized that I had over 1000 photos from which a selection could be made. I invited the editors to call me collect.

The phone did not ring once.

The shame of a nation.

To my knowledge, only the town in which he was born took notice of his natal day. The editor of the *Weekend* section of the *Colorado Springs Sun* chided his fellow citizens, 'There are no monuments to Lon Chaney in his home town – no reminders that one of the world's most famous actors began his life here. No statues, plaques or written decrees and no buildings, streets or parks bear his name. To paraphrase Shakespeare: Here was Colorado Springs' most famous native son. Whence comes another?'

But I was determined Lon Chaney's 100th birthday should not pass uncelebrated, so my assistant, Brian Forbes, publisher of *Lon Of 1000 Faces!*, got busy. He rented a theatre (seating 800) and an organ, secured (or thought he had) three films of Chaney's, created and circulated handbills, sent out a couple of hundred invitations to important Hollywood Chaneyophiles, and on the last night of March about 400 of the faithful turned up to honour the memory of *The Miracle Man*.

The Marquee of the Gordon Theatre commemorated Chaney's 100th Birthday.

The glass-covered display cases surrounding the box-office exhibited a selection of Chaney posters, stills, lobbycards, sheet music and paintings not seen assembled together upon this planet in over half a century.

Ray Bradbury read the audience a death-oriented poem for the occasion.

Robert Bloch was introduced.

Ann (*War of the Worlds*) Robinson, William (*Logan's Run*) Nolan, Bobbie (*Mausoleum*) Bresee, Sylvia (*Fantastic Universe* magazine and revived *Weird Tales*) Margulies, Wendayne (*Rocket to the Rue Morgue*) Ackerman, Walt Daugherty (*Famous Monsters*)



The great Lon Chaney in his two most famous roles: *Phantom of the Opera* and *Hunchback of Notre Dame*.



photographer of the *mon-stars*, fantasy author Walt Liebscher, cover artist Ro Kim (*Lon of 1000 Faces!*), 'Monsieur Science Fiction de France' Georges Gallet, Makeup artist William (*The 7 Faces of Dr. Lao*) Tuttle and numerous other personalities were present.

At the penultimate moment MGM Studios pulled the rug out from under the programme. It had been understood that the Studio (for whom Chaney had made millions in his time) would make prints available gratis of *West of Zanzibar* and *The Unholy 3* (talkie). Instead they demanded \$500 per print for rental and \$1 out of each ticket at the box-office. The entrance fee had deliberately been kept to a low-low \$3.50 – a bargain, it was felt, for a 5-hour show with organ accompaniment and celebrity introductions – with no thought of making any profit but as it turned out (a hasty rented substitution of *The Hunchback of Notre Dame* being made for *Zanzibar* and *Unholy*) a loss of approximately \$400 was suffered with at least one unreasonably angry patron calling the tribute a 'rip-off'.

Verne Langdon deservedly received a standing ovation for his organ accompaniment for *Hunchback* and *Phantom*. He contributed his performance free in homage to the memory of the man being honoured. (Langdon was the last artist to make up the late Boris Karloff.)

Kimo Kawa, late of the Hollywood Wax Museum, unveiled in the lobby a life-size figure of Chaney as the Phantom of the Opera.

Two newspapers covered the event but in an unprecedentedly cavalier treatment five TV programmes were refused cooperation by the theatre manager! Famed Hollywood TV news anchorman George Putnam nevertheless applauded the event as 'Wonderfull'.

As emcee of the event, I wore the 'tails' worn by Bela Lugosi in *The Invisible Ray*, informing the audience that fellow players of Chaney's from Prince Sirki's domain were represented this evening via the suit I was wearing, the 1m-ho-tep Mummy ring of Karloff's, Peter Lorre's wristwatch, the black patch in my pocket which once covered the eye of Fritz Lang who gave us his vision of the future 100 years hence in *Metropolis*. I also produced the First Edition of *Dracula* inscribed by Bram Stoker, an early 19th century edition of *Frankenstein* containing a pressed tree leaf from the garden of the villa where Mary Shelley created her legendary monster. And, among the living, I showed such momentoes as a lifelike mask of Elsa Lanchester as the Bride of Frankenstein, a lifemask of John Carradine, and dragon cuff-links given me by Ray (*The Great Animator*) Harryhausen. Lastly, I displayed a life mask of Lon Chaney Jr. and the top hat worn by senior as the ghoulish creature in the lost film, *London After Midnight*.

To cap the climax, I introduced six members of the Chaney family to the audience and shortly after midnight the rafters rang to the voices of his assembled fans singing *HAPPY BIRTHDAY, LON CHANEY!* ■



# BOOK COLUMN

by  
Dave Reeder

It's not often that a new book attains instant recognition as a classic, but that is surely the fate of *Bill Warren's Keep Watching the Skies!* - McFarland/Bailey Bros. & Swinfen Ltd, £35.95, 1982. And that's quite a price like that but, contrary to my initial shock, I can only say that the price is immaterial. This is the first volume of a two part look at SF movies of the 1950s (volume 1 covers 1950-7) and the book's relentless progress through classics like *Destination Moon* and *War of the Worlds* to unmentionables like *Fire Maidens from Outer Space* and *Gog*. Warren covers everything and his chatty, conspiratorial style makes the book rather like a knowledgeable friend discussing movies over a glass or two of beer. Often his personal comments of how he conned his mother into taking him as a child to see some gem put the usual format of full plot, full credits and background into sharper focus; and his sense of humour makes the whole thing even more readable. For *Cat-Women of the Moon*, for instance, he says: "With a title like that, it hardly seems necessary to go on" but go on he does, and enlivens the dreadful movie with the intuitive and revealing comments of a man who loves even a Grade Z shocker like that. Interestingly, about the only movie he hasn't seen is the British *Devil Girl from Mars* (1955), which the BBC ran recently and whose hypnotic banality kept me glued to the set! I loved this book and would urge you to buy a copy - or at least order it from the library. In a field where fantasy film books abound (and usually abound quite cheaply and superficially) this one shines out as the model example of how it should be done. Quite simply, a treat and a classic one at that.

To many of us who grew up in the 60s, *The Avengers* was always the ultimate TV series and *Dave Rogers'* book of the same name (ITV Books, £4.95, 1983) reminds me of how great the series was - current repeats on Channel 4 don't hurt either! *The Avengers* was sardonic, well-written and beautifully acted and, unlike the agents on the contemporary *The Man from U.N.C.L.E.*, Steed and his companions played the whole thing with such style and wit that the basic authoritarian nature of the series never disturbed the evolving political consciousness of the 60s, unlike those offensive *Avengers'* rip-offs like *Jason King* or *Department S*. And this, at first sight, looks like the ultimate *Avengers* book - background to the show's conception, analysis of the different seasons and characters and (for us hard info fans) a complete plot synopsis and credits for all *The Avengers* shows. The depth of detail is absorbing and revelatory; one example is Brian Clemens' involvement in the series - I was amazed to see that the man, who for me at least, typifies the style of the show's writing and production, only really became involved in the third season (Honor Blackman's final season). My only real criticism is the lack of anything but a short background piece on *The New Avengers* - the plot/credits detail of the rest of the book is sadly missing here and

seems inexcusable, especially as space is devoted to *The Avengers* stage show and radio series.

One of the difficulties fantasy fans find when their interest in the genre moves beyond a casual one is the sheer impossibility of seeking out hard information on many fantasy films. *Walt Lee's classic Reference Guide to Fantastic Films* is indispensable, of course, but even that is now more than ten years old. Bill Warren (who was Lee's assistant) has written the perfect book for 1950s SF but the rest of the field is wide open and a number of books are appearing which attempt to fill the gap. One of the most interesting recent titles is *John McCarty's Video Screams* - FantaCo, \$7.95, 1983 - which, despite its declared aim of covering horror films on video in the US, does contain a lot of useful info on obscure horror films of the last few years which, despite a whole slew of fantasy film magazines, still seem pretty obscure. Anyone who read his recent *Splatter Movies* will find this an invaluable index to that rather superficial book and really for anyone desperate to know some details of *Bloodthirsty Butchers* (1970) or *The Legend of Spider Forest* (1971) this is pretty essential reading. Lacking a cross-index between UK/US/Video titles makes it not quite as useful as it could be, but it's still a handy addition to your reference library.

Some books are such naturals that it is a wonder they don't already exist. With the major publishers this season bringing out another crop of 'celebrity' biographies, it was left to the enterprising Zomba Books to give us *HoH* contributor *Tony Crawley's The Steven Spielberg Story* (£4.50, 1983) which, as the first biography of the world's most successful director, is pretty essential reading. An early draft of this book appeared recently in *Starburst* and *Cinema* but for the book *Crawley* has expanded his earlier piece and brought it right up to date to include Spielberg's disappointing showing at the recent Oscar ceremony. *Tony Crawley's* speciality is the interview which he always allows to move at the subject's pace and, in most cases, chosen direction; this invisible technique here produces a fascinating portrait of Spielberg told through several interviews but rearranged to tell a chronological story ... and what a story! Even if you've read the magazine version this is a book that every one of you should be buying: a model of the quick, no-frills, well-researched and engagingly written and presented film biography. Excellent value too, and the style and timeliness of this title mark Zomba as a company to watch - they're also reprinting a series of classic film noir novels ...

People dismayed by my insistence on hard information in fantasy film books should perhaps have seen the near breakdown I had trying to compile this issue's Steele filmography. It really is the one great problem with loving fantasy films! Future columns will look at books, fanzines and anything else of interest that publishers and editors send to me via the editorial address.

Although a newcomer to the professional magazine world, Dave Reeder has been active in the amateur fantasy scene for some years. He edited the *British Fantasy Society Bulletin* for two years before moving on to edit and publish the horror fiction fanzine *Fantasy Macabre*, and write a number of stories and poems for markets such as *Fantasy Tales*, *Ghosts and Scholars* and *Eldritch Tales* both in the UK and US. When not helping with projects for Quality, he works as a librarian in London.

# HOUSE OF THE LONG SHADOWS

Review by  
Anthony Tate

**T**he curse of **The House of the Long Shadows** is upon us and with the curse comes terror.

Terror, that is, in the form of four *Masters of Mayhem* as, for the first time ever, Vincent Price, Peter Cushing, Christopher Lee and John Carradine come together to chill audiences of the 1980s as they have chilled decades of cinema-goers before.

The film is the brainchild of Peter Walker (director), Jenny Craven (associate producer) and Michael Armstrong – no stranger to the genre – who wrote the screenplay.

Menahem Golan and Yoram Globus of Cannon Films thought that the idea of teaming the four giants of horror for one picture was superb, but they needed a suitable storyline. To assemble the actors in the first place was no easy task, as at any one time their schedules would not mesh and the timing had to be perfect. In fact, Lew Grade's ITC Company had previously attempted the teaming with **The Monster Club** (1981) along with other notable horror stars Klaus Kinski and Elsa Lanchester. But, one way or another, that teaming just didn't happen and indeed **The Monster Club** was a major flop – so much so that it didn't pick up a distributor for the US.

All this must have given the producers of **Long Shadows** some cause for concern. Handling the film in the right way thus became even more important than usual, and promotion is what Golan and Globus are all about! Without their skill and flair, could awful films like the **Lemon Popsicle** series ever be so popular?

The producers approached Peter Walker and Jenny Craven, who went into action contacting Michael Armstrong to ask him to come up with a suitable story. A few weeks later he handed over the witty and outrageously fun screenplay, based loosely on the classic **Seven Keys to Baldpate** by Earl Derr Biggers (who wrote the *Charlie Chan* series of novels which have spawned over 30 films). The screenplay interested the principal players sufficiently for them to agree; this must have pleased Armstrong, still less than happy that his proposed screenplay **The Curse of Tittikhamon** had failed to develop into a movie.

With Pete Walker at the helm, the film was bound to be a lot of fun – a quality of most of his previous efforts which, although not great artistic successes, were very enjoyable! Filmed on a five week shooting schedule, **Long Shadows** was shot completely on location in Hampshire, complete with authentic Gothic mansion.

Successful and cynical writer Kenneth Magee (played rather nicely by Dezi Arnaz Jr) is in England to promote his latest book. He falls into a bet with his publisher Sam Allyson (Richard Todd) that he cannot write a novel within 24 hours. Spurred by the 20,000 dollar wager, he seeks out the peace and quiet of Billydactwr Manor in Wales (Baldpate is the closest anyone can get to the pronunciation) in order to write his book overnight. But Magee, to our great

surprise, is in for more than he bargained for!

Supposedly empty for over 40 years, the house is in fact inhabited by two mysterious caretakers, played by John Carradine and (an old Pete Walker favourite) Sheila Keith. Already unnerved by an incident at the railway station (an old woman who mysteriously vanishes) he begins his story. He is not alone for long. In addition to the caretakers, a succession of apparently unrelated visitors arrive – Sebastian Rand (Peter Cushing), Lionel Grisbone (Vincent Price) and Corrigan (Christopher Lee). A battle for survival begins that will last through a night of terror ...

Between the four of them, Price, Cushing, Lee and Carradine have completed over 800 films and, in the coming together of their talents, **Long Shadows** shows us again the magic we felt when Lee and Cushing gave us **Dracula** (1958), when Price and Lee sent shivers down the spine with the wonderful (and under-rated) **Scream and Scream Again** (1968) and when John Carradine played victim to Price's vampire in the otherwise disappointing **The Monster Club** (1981). The chemistry of the four great horror actors works like a charm.

Joining them for this film is Dezi Arnaz Jr, now a long way from his mother's famous antics on **The Lucille Ball Show** (and variants). After heading a rock band and producing for TV he began a limited film career with such titles as **Billy Two Hats** and Robert Altman's **A Wedding**. Now, as Magee the cynical and troubled writer, he gives a pleasing performance. The most noted other performer (for genre fans, that is) is Richard Todd who gave an interesting performance in *Amicus' Asylum* (see **HoH 25**); in that film he played a wife murderer whose wife (still cut up and wrapped in brown paper parcels) gained a revenge from beyond the grave!

Sheila Keith, on the other hand, is an old comrade of Walker, having appeared in **Frightmare**, **Schizo** and **The Comeback** amongst others for him. As the weird Victoria Grisbone she lends a silent menace to the proceedings as the constantly hovering caretaker – reminiscent of the caretaker in **Cat and the Canary** (1927) – who knows more than she cares to tell.

One ironic note to the picture is the fact that Christopher Lee gives one of his best performances for some time ... in the very type of film that made him a star and on which he turned his back. Since renouncing the horror genre and embracing life in California his films have become bigger, but he has been misused in films like **Airport 77**, **Starship Invasions** and **Return to Witch Mountain** which did his reputation no good at all. Why did he turn his back on the genre? Perhaps the constant stream of run-of-the-mill horror flicks that came his way in the early 1970s turned him against them. But however badly his *Dracula* series at Hammer fell in quality, surely **Dracula AD 1972** is preferable to, say, **Starship Invasions**? Films like **Bear Island**, with big scale casts and small scale scripts, have destroyed



*Who says horror stars can't look smart? Not Vincent Price, that's for sure! Peter Cushing in a thoughtful mood.*



much of the respect that fantasy fans once felt for him. He is still regarded as one of the giants of horror, but it will take more films like **House of the Long Shadows** to give back to us what some feel we have lost; what a fine actor and man has lost.

John Carradine, though, has long been a regular in the world of gothic fantasy. More and more his screen roles have favoured the world of the unknown to our delight (see **HofH's** career history on page 18). At age 77 and even as a victim of severe arthritis, John still attacks his roles with vigour (however bad the film is!) like the true professional he has always been. Over the years, he has appeared in scream classics like **House of Frankenstein** (1944), **The Invisible Man's Revenge** (1944), **The Mummy's Ghost** (1944 again; busy year!) and **Hound of the Baskervilles** (1939). He continued his career through some not-so-classic items such as **Voodoo Man** (1943), **Black Sleep** (1956) (which wasted a good cast), **Invasion of the Astro-Zombies** (1968), **House of the Seven Corpses** (1973) and **Shock Waves** (1976) and with appearances that chill in films like **The Howling** (1981) he has no intention of retiring!

As a contrast both Peter Cushing and Vincent Price have been relatively inactive in recent years though, of course, they have long been leaders in their field. Cushing's most prominent role of late was as Grand Moff Tarkin in **Star Wars** (1977); a role he attacked with relish. Price too, since they both starred in **Madhouse** (1974), has been in only a handful of roles: **Percy's Progress** (1975), **Butterfly Ball** (1975), **Scavenger Hunt** (1979) and, of course, **The Monster Club** (1981) Such inactivity he explains as due to a lack of scripts of sufficient quality but, frankly, none of the above (apart from the entertaining **Butterfly Ball**) are particularly good. Still, it is a delight to have him back and with his cohorts in terror on their old familiar stomping ground.

And our delight in welcoming back to the genre such giants and our pleasure in seeing them all together for the first time is capped by the fact that **House of the Long Shadows** is such fun and so highly enjoyable. Pete Walker — congratulations! ■

The four  
Masters of  
Menace:  
Vincent Price  
John Carradine  
Peter Cushing  
and  
Christopher Lee



# Pete Walker Filmography

**I Like Birds** (1960)

Sex film.

**For Men Only** (1966)

Sex film.

**The Big Switch** (1967)

Crime film.

**School for Sex** (1968)

Sex film.

**Man of Violence** (1969)

Crime film.

**Cool it Carol** (1970)

Sex film.

**Die Screaming Marianne** (1971)

*Prod/Dir:* Pete Walker. *Scr:* Murray Smith.

*Photog:* Norman Langley. *Music:* Cyril Ornadel.

*Starring:* Susan George, Barry Evans, Christopher Sandford, Judy Huxtable & Leo Genn.

**Four Dimensions of Greta** (1972)

3-D sex film.

**The Flesh and Blood Show** (1972)

3-D sex/crime film.

**Tiffany Jones** (1973)

Crime film.

**House of Whiplcord** (1974)

*Prod/Dir:* Pete Walker. *Scr:* Pete Walker & David McGillivray. *Photog:* Peter Jessop.

*Music:* Stanley Myers. *Starring:* Barbara Markham, Patrick Barr, Ray Brooks, Anne Michelle, Penny Irving & Sheila Keith.

**Frightmare** (1974)

*Prod/Dir:* Pete Walker. *Scr:* David McGillivray. *Photog:* Peter Jessop. *Music:* Stanley Myers.

*Starring:* Rupert Davies, Sheila Keith, Deborah Fairfax, Paul Greenwood, Kim Butcher, Leo Genn & Gerald Flood.

**House of Mortal Sin** (1975)

*US:* The Confessional. *UK Video:* The Confessional Murders.

*Prod/Dir:* Pete Walker. *Scr:* David McGillivray. *Photog:* Peter Jessop. *Starring:* Anthony Sharp, Sheila Keith, Susan Penhaligon & Stephanie Beacham.

**Schizo** (1976)

*Prod/Dir:* Pete Walker. *Scr:* David McGillivray. *Photog:* Peter Jessop. *Music:* Stanley Myers.

*Starring:* Lynne Frederick, John Leyton, Stephanie Beacham, John Fraser, Jack Watson & Queenie Watts.

**The Comeback** (1977)

*Prod/Dir:* Pete Walker. *Scr:* Murray Smith & Michael Sloan. *Photog:* Peter Jessop. *Music:* Stanley Myers.

*Starring:* Jack Jones, Pamela Stephenson, David Doyle, Bill Owen & Sheila Keith.

**Home Before Midnight** (1983)

Sex film.

**House of the Long Shadows** (1983)

*Prods:* Menahem Golan & Yoram Globus. *Dir:* Pete Walker. *Scr:* Michael Armstrong. *Music:* Richard Harvey.

*Starring:* Vincent Price, Christopher Lee, Peter Cushing, John Carradine, Sheila Keith, Dezi Arnaz Jr & Richard Todd.

*Notes:*

1. Walker was also considered for the sequel to **Dogs** called **Cats** and the Sex Pistols movie, then called **A Star is Dead**.
2. He has also written unfiled scripts called **Deliver Us from Evil** and **Svengali**.



## SCHIZO



One station from London Bridge

# QUALITY COMICS

South London's top fantasy bookshop • 3 Lewisham Way, London SE14 6PP Tel: (01) 691-7327



Buses  
21 36 36a 36b 53  
141 171 177 P5

**HALF PRICE SALE**  
Mon Sat 24 - 29 Oct  
10.00am-6.00pm

# Flashbacks

7 Dean St. London W.1. Tel. (01) 437 8562

Specialists in  
**Cinema Posters**  
and  
**Star Portraits**

Full Mail Order Service  
Catalogue £1.50

Shop 10.30 - 7.30  
Monday - Saturday



# JOHN CARRADINE

Feature by  
Stephen Jones

**J**ohn Carradine was born Richmond Reed Carradine on February 5th, 1906 in Greenwich Village, New York, the son of William Reed Carradine (a noted poet, artist and attorney) and Genevieve Winifred (Richmond) Carradine. While still at school, he decided to take up acting when he saw Robert Mantell in a performance of *The Merchant of Venice*.

Life was hard during these formative years. He later recalled: "My father died when I was ten and we didn't have a penny. My mother stopped practising as a surgeon for twenty years so she could bring us up. It wasn't an easy situation."

Following a family quarrel when he was fourteen ("I was six feet 1½ inches tall and my step-father refused to buy me new trousers"), Carradine ran away from home and toured the Southern states working as a sketch artist, sometimes making as much as fifteen dollars a day.

His travels finally brought him to New Orleans, where he made his stage debut at the Charles Theatre in the 1925 production of *Camille*. He soon joined a local Shakespearian stock company and began his life-long appreciation of the playwright. "Shakespeare's immortal works are the best training ground for an actor," he later advised.

Deciding to try his luck in the quickly-expanding film industry of Hollywood, Carradine hitch-hiked his way to California, arriving in April 1927. After failing to get a job as a set designer for Cecil B. DeMille ("DeMille observed the lack of Roman columns in my sketches"), Carradine joined local theatre groups in the Los Angeles area, making ends meet by sketching, impromptu readings and dish-washing.

On February 21st 1929 he appeared at the Eden Theatre with another young actor, Boris Karloff. The production was *Window Panes*; Carradine's role was that of a subnormal and Karloff portrayed a Rasputin-like character. This began a friendship between the two men who, in later years, became famous as Masters of cinematic horror.

Carradine's next step was to form his own Shakespearian company, in which he produced, directed and played the lead in *Richard III* and *Hamlet*.

In desperate need of money, the actor made his movie debut in Columbia's *Tol'able David* (1930), under the name John Peter Richmond. A number of minor roles followed. In 1931 he was offered the part of the monster in Universal's *Frankenstein*. However, like Bela Lugosi, he turned it down because the role had no dialogue: "I got a call to go to Universal and I was sent out to the makeup man, and the first thing he started to do is to mix a bowl of plaster. Well, being a sculptor, I knew he was about to take a life mask of me and so I said, 'What is this, what do I play?' he said, 'You play a monster.' I said, 'A monster?' I was very conscious of being a legitimate stage actor and I was thinking right away of dialogue. 'Do I have any dialogue?' He said, 'No, you just grunt.' I said to myself, 'This is not for me,' so I walked out and went home. And three months later, they got Karloff." Of course the film made his

friend an international star, but Carradine later said: "To this day I've never regretted having refused the role ... but I know he (Karloff) has regretted taking it. He is a talented actor and capable of far more than he has been given credit for."

DeMille used Carradine's distinctive voice in his 1932 spectacle, *The Sign of the Cross* and the actor made his fantasy film debut that same year in a brief shot as a Cockney villager in James Whale's classic *The Invisible Man*. The following year DeMille used him in *Cleopatra* and there is also an extremely short view of his back, as an organ-playing Devil worshipper, in Universal's *The Black Cat* (1934, G.B.: *House of Doom*) which starred Karloff and Lugosi.

By now he had a contract with Universal to appear in bit parts (which didn't stop him from making films for other studios), and by 1935 he was using the name John Carradine.

Among the ten roles he played that year was the small but memorable part of the village woodsman who bursts in on the monster and the blind hermit in Whale's *The Bride of Frankenstein* (Carradine himself recreated the role of the hermit forty-five years later in the Broadway disaster, *Frankenstein*).

In 1936 Carradine left Universal and joined 20th Century-Fox. Over the next seven years he rose from bit player to character actor and produced some of his finest screen work.

Although supporting appearances in such programmes as *Thank you, Mr. Moto* (1937) and *Mr. Moto's Last Warning* (1939) – both starring Peter Lorre – were usual during this period, memorable roles followed in John Ford's *The Prisoner of Shark Island* (1936), *Captains Courageous* (1937) – Carradine's favourite performance, as a superstitious seaman; *Kidnapped* (1938), *Alexander's Ragtime Band* (1939) and *Jesse James* (1939). These culminated in his suave Southern gambler Hatfield in Ford's classic western *Stagecoach*. ('What a great exit line I had in that one!') It made a star out of John Wayne.

Carradine's next film was Fox's *The Hound of the Baskervilles* (1939), the first of the series starring Basil Rathbone as Sherlock Holmes and Nigel Bruce as Dr. Watson. Along with Lionel Atwill, he was included only as a red herring. Carradine played Barryman, the butler, and he wasn't very happy about the film: "They made me wear a beard to make me look sinister. Of course, no English butler ever wore a beard. But the idea was for audiences to say: 'He did it! He did it!'"

The 1940s began with one of his finest performances, that of ex-preacher Jim Casey in John Ford's version of John Steinbeck's *The Grapes of Wrath*. Some good roles followed, in Fritz Lang's *The Return of Frank James*; *Brigham Young – Frontiersman* and *Chad Hanna* but by the time he appeared in the Milton Berle comedy *Whispering Ghosts* (1942) – the last film under his Fox contract – the quality of the actor's parts was obviously deteriorating. This heralded the turn his career took over the next four decades.

Carradine's first starring role in a horror film was *Captive Wild Women* (1943), one





of a series of three films Universal made around this theme in an attempt to boost their failing horror cycle. Carradine played Dr. Sigmund Walters, who experiments with gene injections and brain transplants to turn a gorilla into a beautiful girl, played by Acquenetta. (Carradine's scenes were used as flashbacks in the follow-up, *Jungle Woman* (1944)).

Over the next year he appeared in many similar roles, in a string of low-budget horror programmes for such companies as Universal, Mogram and PRC. He repeated his mad doctor performance in *Revenge of the Zombies* (G.B.: *The Corpse Vanished*) and *The Invisible Man's Revenge*. He was the moronic assistant to George Zucco and Bela Lugosi in *Voodoo Man* and became Lugosi's brain transplant victim in *Return of the Ape Man*. A better characterisation was that of the villainous high priest Yousef Bey, in *The Mummy's Ghost* (the third of Universal's four-film series). Bey sends the living mummy Kharis (Lon Chaney, Jr.) after a busty New England college girl who is the reincarnation of the Egyptian Princess Ananka!

1944 also marked the actor's acclaimed performance as the mad Perisian killer in PRC's *Bluebeard*, during which the director, Edgar G. Ulmer (who previously helmed *The Black Cat* in 1934), gave Carradine a chance to direct. "I had an idea about the scene and he let me direct it, and they shot it and printed it as I directed it, which was very flattering. It's the only time I ever directed in pictures. I've done a lot of directing in the theatre."

In 1945 Carradine joined the ranks of numerous other actors with his interpretation of Count Dracula in Universal's omnibus entries, *House of Frankenstein* and *House of Dracula*. These films also featured the Wolfman (Lon Chaney, Jr.) and the Frankenstein monster (Glenn Strange), along with various mad scientists and hunchback assistants, in the hope of giving the flagging series a short reprieve. Carradine's gaunt figure, piercing eyes and penetrating voice – helped by John P. Fulton's man-into-bat transformations and the atmospheric vision of the vampire's twilight world – were an interesting variation to Lugosi's stage and, until then, definitive version of the role. "I tried to get as near as I could to Stoker's character, who in the book has a hawk nose, red eyes and a long white moustache," explained Carradine. "Well,

---

*Beware the eyes that blind; beware the ties that bind; above all, beware using unidentified 1940's stills!*

---

*The kindly Dr Carradine lays his gentle hands on the Captive Wild Woman.*

---





THEY'RE A CLOSE ENCOUNTER  
OF A DIFFERENT KIND!



**VAMPIRE  
HOOKERS**

Warm blood isn't all they suck!

ROBERT E. WATERS presents "VAMPIRE HOOKERS"  
A COSA NUEVA PRODUCTION starring JOHN CARRADINE  
DISTRIBUTED BY CARRICAN THREE, INC. COSA NUEVA PRODUCTIONS

of course Universal wouldn't let me do that, but I was able to keep a little blonde moustache."

It was twenty years before the actor recreated the role again, but in the meantime he played Dracula on the stage, just the way Bram Stoker had written it.

Monogram's **Face of Marble**, in which he was yet another scientist obsessed with reviving the dead, was one of only two films he made in 1946. Carradine announced that he was returning to the stage and in October that year he made his Broadway debut in **The Duchess of Malfi**. For the next eight years he concentrated on his stage work and during that time only appeared in a handful of films.

Carradine later explained the reason for his exile from Hollywood: "I was an alimony fugitive. My ex-wife had me thrown in jail twice. So I just had to leave California. I went to New York to do stage work... and when I was able to get back to Hollywood, I found that things had changed a lot."

In the meantime, he made his television debut in February 1949, playing Malvolio in NBC's **Twelfth Night**. A variety of television roles followed, and in 1950 he appeared as Max Rohmer's sinister oriental villain in the pilot episode of the NBC TV series, **The Adventures of Fu Manchu** (**Secrets of Wu Sin**); distinguished British actor Sir Cedric Hardwicke was pitted against Carradine as Fu's nemesis, Nayland Smith.

Following problems over unpaid taxes with the Bureau of Inland Revenue, Carradine returned to films in 1954 in **Casanova's Big Night**. Although a typical Bob Hope comedy, the cast included such horror heavies as Basil Rathbone, Lon Chaney Jr., Raymond Burr and Vincent Price. Two years later he was reunited with Rathbone in another comedy, **The Court Jester** (starring Danny Kaye) and **The Black Sleep**. In the latter, a low-budget horror/thriller directed by Reginald Le Borg, Carradine portrayed Borg, one of the mad patients of the sinister Dr. Cadman (Rathbone) who uses an eastern drug, Nind Andhera, the black sleep, to experiment on the brains of his victims. Akim Tamiroff, Lon Chaney Jr., Bela Lugosi and Tor Johnson were also involved in this gruesome 19th century melodrama.

That same year Cecil B. DeMille cast Carradine as Aaron, Moses' brother, in his big-budget epic **The Ten Commandments**, and the actor was included in the star-studded adaptation of Jules Verne's **Around the World in 80 Days** (1956). Un-

fortunately, these were exceptions, and far more indicative of this period were such titles as **The Unearthly** (1957, with Tor Johnson), American footage specially shot for the Japanese **Half Human** (1955/57), **The Cosmic Man** (1959) and **Invisible Invaders** (1959).

One of the strangest films he appeared in during the late '50s was Irwin Allen's bizarre **The Story of Mankind** (1957), in which screenwriters Allen and Charles Bennett attempted to portray the history of the world in 100 minutes, with the help of one of the most remarkably eccentric casts ever assembled: Ronald Coleman, Hedy Lamarr, The Marx Brothers, Virginia Mayo, Agnes Moorhead, Vincent Price, Peter Lorre, Sir Cedric Hardwicke, Cesar Romero, Denis Hopper, Edward Everett Horton and many others.

In spite of his growing workload, on August 9th 1960 John Carradine filed for bankruptcy with assets of \$250 and liabilities of \$23,021.

Carradine's first film of the 1960s was the incredibly boring **Incredible Petrified World** in which he discovered a lost world beneath the ocean bed. He followed this with another villainous role in the British-made **Tarzan the Magnificent** (1960), which starred Gordon Scott as the Jungle Lord, and a cameo appearance in **Sex Kittens Go to College** (1960, TV title: **The Beauty and The Robot**). Throughout the early '60s his film work varied from filming added scenes for **Invasion of the Animal People** (1962, made in Sweden in 1959 as **Terror in the Midnight Sun**) and **Curse of the Stone Hand** (1965, originally a 1946 Chilean film and a 1959 Mexican movie), to cameo performances in John Ford's **The Man Who Shot Liberty Vallance** (1962) and **Cheyenne Autumn** (1964).

He continued to appear in low-budget horror films for the remainder of the decade: Co-starring with Lon Chaney Jr. whose own career was on the skids) in **House of the Black Death** (1965, released direct to American television). **Night of The Beast** (1966, but not seen theatrically until 1975 as **Blood of the Man Devil**), **Hillbillies in a Haunted House** (1967, known alternatively as **Gallery of Horror**, also featuring Basil Rathbone) and **Dr. Terror's Gallery of Horrors** (1967, **The Blood Suckers and Return from the Past**). Carradine also played the last surviving Martian in **The Wizard of Mars** (1965), made a guest appearance as Terry-Thomas' macabre butler in **Munster Go Home!** (1966, the feature version of the popular television series) and recreated his role as the undead Count in the 'legendary' **Billy the Kid vs. Dracula** (1966). The latter was a far cry from his dignified performance of the mid-'40s and this low-budget horror/western had Dracula creeping around in broad daylight.

Around this time the actor told an interviewer that he was so far behind with the bills, the electric company was threatening to turn out the lights.

In 1968 he appeared in three Mexican fantasies, unreleased in America: **The Death Woman**, in which he played a mad scientist, **Diabolical Pact** (another variation on Robert Louis Stevenson's **Dr.**

Patient unto death (and beyond),  
Carradine waits as *The Sentinel*.

If you think *Vampire Hookers* is an  
obscure Carradine picture, what about  
its re-release as *Cemetery Girls*? Now  
available from Advent Video.

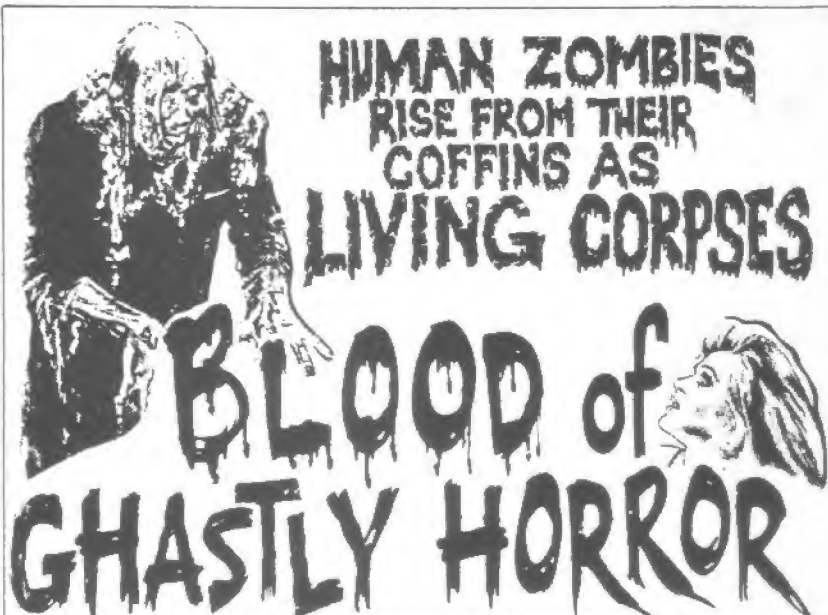
Jekyll and Mr. Hyde), also known as **Pact with the Devil** and **Autopsy of a Ghost** (also featuring Rathbone and Cameron Mitchell). That year he starred (yet again) as a mad scientist in **The Astro Zombies**, and turned up as an old mystic in **The Helicopter Spies**, a feature which combined two 1967 episodes of **The Man from U.N.C.L.E.** TV series (*The Prince of Darkness Affair*).

His films in 1969 were, if anything worse! Carradine appeared as George the butler to Alex D'Arcy's Count in the inept **Blood of Dracula's Castle**, and he made a guest appearance, along with Vincent Price, in the Elvis Presley musical **The Chateau** (GB: *The Trouble With Girls*). He finished the year by playing the King of the Undead in another Mexican cheapie, **The Vampires**.

With the advent of the 1970s, John Carradine was making as many films as he had been during his heyday in the '40s. During the first half of the decade he appeared in several westerns, a couple of comedies and a whole string of horror/fantasy titles: **Myra Beckinbridge** (1970), **Horror of the Blood Monsters** (1970, Carradine's scenes were added to a Philippine film, also known variously as **Vampire Men of the Lost Planet**, **Creatures of the Red Planet**, **The Flesh Creatures**, or even **Flesh Creatures of the Red Planet**), **Bigfoot** (1971) a cartoon character's voice in **Shinbone Alley** (1971, filmed in 1969 as **Archy and Mehitabel**), **Blood of Ghastly Horror** (1972, Carradine's scenes were added to a 1965 film, **Psycho A Go-Go!** which was released the following year as **The Fiend with the Electronic Brain**; it plays on American TV as **Man with the Synthetic Brain**), **Moonchild** (1972, with Victor Buono), Woody Allen's **Everything You Wanted to Know About Sex \*\* But Were Afraid to Ask** (1972), **Silent Night, Bloody Night** (1972, filmed as **Zora** and also known as **Night of the Dark Full Moon and Deathhouse**), narrator of the animated short, **The Legend of Sleepy Hollow** (1972), **Legacy of Blood** (1973), **House of Dracula's Daughter** (1973, with Peter Lorre, Jr. David Carradine and Broderick Crawford), **The House of the Seven Corpses** (1973), **Hex** (1973, with Keith Carradine), **1,000,000 A.D.** (1973), **Blood of the Iron Maiden** (1973), and George Fenady's entertaining horror/whodunnit, **Terror in the Wax Museum** (1973): In this, Carradine is dispatched early as the murder victim and suspects include such movie veterans as Ray Milland, Broderick Crawford, Elsa Lanchester, Maurice Evans, Louise Hayward and Patrick Knowles.

*Carradine and Slim Pickens (right) await further developments in The Howling.*

*Often the only thing worth watching in a real turkey is a Carradine cameo: Blood of Ghastly Horror (1970), Crash (1977)*



**HUMAN ZOMBIES  
RISE FROM THEIR  
COFFINS AS  
LIVING CORPSES**

**BLOOD of  
GHASTLY HORROR**

INDEPENDENT INTERNATIONAL presents an AL ADAMSON production starring  
**JOHN CARRADINE KENT TAYLOR TOMMY KIRK**  
**and REGINA CARROL** IN EASTMAN COLOR

Executive Producers CHARLES McMULLEN and ZOE PHILLIPS Produced and Directed by AL ADAMSON

In **CHILL-O-RAMA** Released by INDEPENDENT-INTERNATIONAL Pictures Corp. **GP** PARENTS STRONGLY CAUTIONED



**AN OCCULT OBJECT  
TAKES POSSESSION OF A  
DRIVERLESS CAR AND CAUSES  
ONE SPECTACULAR CRASH  
AFTER ANOTHER UNTIL FIFTY  
CARS ARE POUNDED INTO  
A MASS OF  
TWISTED  
METAL**

**CRASH!**

A GROUP 1 RELEASE  
**JOSE FERRER · SUE LYON · JOHN ERICSON**  
**LESLIE PARRISH · JOHN CARRADINE**  
 IN PANAVISION · COLOR BY DE LUXE

**PG**





Carradine had also been appearing regularly in guest spots on various TV shows. Besides roles in **Lights Out**, **Suspense**, **Thriller**, **The Alfred Hitchcock Hour**, **The Girl From U.N.C.L.E.** and **The Green Hornet**, he played a religious fanatic who had imprisoned the Devil in **The Twilight Zone** (*The Howling Man*); an alien fugitive in **Lost in Space** (*The Galaxy Gift*); Egor, a kindly giant who was once a famous star of horror films in **Land of the Giants** (*Comeback*); an old man involved in a murder investigation in **A Man Called Ironside** (*Gentle Oaks*); the caretaker of a vampire (George Lazenby) in **B.J. and the Bear** (*A Coffin With A View*); a vampire in **McCloud** (*McCloud Meets Dracula*) and Richard Matheson's **The Big Surprise** segment of **Night Gallery**; and the blind preacher Serenity Johnson opposite his son David in **Kung Fu** (*Dark Angel*, with Robert Carradine; *The Nature of Evil*, and *The Last Raid*). He also portrayed Mr. Gatement, the owner of the mortuary where Herman Munster (Fred Gwynne) worked in **The Munsters** (*Herman's Raise*; *Musician*) – In fact, Carradine was originally offered the role of Herman, but turned it down because of film commitments.

As his feature film roles were degenerating, his appearances in made-for-TV-movies were of a higher calibre. These included **Daughter of the Mind** (1969) starring Ray Milland and Gene Tierney; **Crowhaven Farm** (1970) in which he played a reincarnated warlock menacing Hope Lange; Robert Bloch's homage to the Val Lewton thrillers of the '40s, **The Cat Creature** (1973), directed by Curtis Harrington and also featuring Gale Sondergaard, Stuart Whitman, Kent Smith and Peter Lorre Jr.; Richard Matheson's second **Kolchak** pilot, **The Night Strangler** (1973); **Stowaway to the Moon** (1975), and the old-fashioned **Death at Love House** (1975) with Sylvia Sidney, Joan Blondell and Dorothy Lamour.

Following another Mexican vampire tale, **Mary, Mary, Bloody Mary** (1974), Carradine guest-starred with Peter Cushing in **Shock Waves** (1975, filmed as **Death Corps** and released in Britain in 1979 as **Almost Human**), about an army of Nazi zombies rising from a watery grave. Whilst filming the movie in Florida, he was asked if he enjoyed making horror films: "I like to work," Carradine replied, and he went on to describe his recent films as "... all pieces of crap! Of all the films I've done, only about twenty-nine have been horror films."

Yet the next year he was back again, this time as the blind priest guarding the Gates of Hell in Michael Winner's critically despised **The Sentinel** (1976), based on a novel by Jeffrey Konvitz (who co-wrote an earlier Carradine film, **Silent Night, Bloody Night**).

He had a cameo role in **The White Buffalo** (1977), which starred Charles Bronson, and co-starred alongside old-timers John Ireland and Yvonne DeCarlo in the horror/comedy **Satan's Cheerleaders** (1977). Carradine's voice was heard as the Tramp in the allegorical cartoon **The Mouse and his Child** (1978/

77, shown in Britain as **The Extraordinary Adventures of the Mouse and his Child**) and narrating the documentary **Journey into the Unknown** (1977). That same year he co-starred with Jose Ferrer and Sue Lyon in **Crash!** an odd mixture of car chases and occult revenge.

In 1978 Carradine turned up as a white-cloaked vampire sending girls out to lure men to their deaths in the aptly-titled Philippine comedy **Vampire Hookers**, and he reappeared in yet another comedy, **Nocturna**, playing an aging Dracula who has to resort to a false set of fangs. The film also featured Yvonne DeCarlo, ex-belly dancer Nai Bonet (who also produced) and plenty of disco music.

1979 found Carradine guest-starring in **Missile-X** (released in America as **Teheran Incident**), **Montroid** (filmed as **Monster: The Legend That Became a Terror**, but not distributed for a couple of years), and he played a scientist in the Mexican thriller, **The Bees**: Along with John Saxon and Angel Tomkins he was battling a swarm of killer bees exploited for their honey.

He began his fiftieth year in motion pictures with **The Boogey Man** (retitled **The Bogey Man** in Britain so as not to be confused with a disco movie!) An interesting supernatural thriller lost amongst the numerous **Halloween**-type rip-offs of the early '80s, it marked German-born director Ulli Lommel's American debut and ran into a number of production problems, not least a freak snowstorm and the mysterious disappearance of the soundtrack! Next, the actor travelled to Britain to portray horror writer R. Chetwynd-Hayes opposite Vincent Price's 'famished' vampire, Erasmus, in **The Monster Club** (1980), producer Milton Subotsky's enjoyable blend of horror, comedy and rock music. Then it was back to America to appear in a cameo role as a werewolf named Earl Kenton (after the director of his two Dracula films of the mid-'40s) in the horror film buff's dream, **The Howling**.

Director Joe Dante recounted one experience working with the actor: "He's very crippled arthritically, but when it comes to doing a take, he straightens up; he's a different person on camera. John is getting on in years. I thought it might be nice his first day to rehearse a group scene without him, and get it all blocked out and bring him on later, so he wouldn't have to sit around. I started to rehearse the scene, and the assistant director came to me and said: 'John Carradine is in his motor home, and wants to know why you don't want him on the set.' And I said: 'Howm-mhowfola, hum-a hum-a um.' So he came out and did the rehearsal, which is what should have happened in the first place. He was wonderful and very funny."

On January 4th 1981, Carradine returned to the stage of the Palace Theatre, New York. The production was a spectacular two-million-dollar version of **Frankenstein**, but because of the hostile reception from the critics the play closed the same night. It was probably one of the most expensive flops in Broadway history. However, Carradine's performance as DeLacy, the blind hermit

who befriends the monster, received excellent notices.

His feature film assignments that year included **The Nesting** (originally announced as **Phobia**, but changed because of another movie of the same title); another demonic possession thriller, **Dark Eyes** (made as **Incubus** and finally released as **Satan's Mistress** in America and **Nightmares of Terror** in Britain), and he travelled to New Zealand to play the killer of Sam Pillsbury's critically-acclaimed **The Scarecrow**. Towards the end of 1981 he co-starred with Christopher Lee, Eddie Albert and Robert Forster in the two-part TV fantasy/adventure **Goliath Awaits**; Carradine had fun with the part of Ronald Bentley, an aging star of Hollywood swashbucklers, trapped for more than forty years in a sunken ocean liner.

John Carradine is now seventy-seven years old. In a career that has spanned six decades he has appeared in more than two hundred films (although the actor himself puts the number at nearly 500!) and made countless stage and television appearances. He has married three times and four of his sons – David, Bruce, Keith and Robert – have successfully followed him into the acting profession.

Today his tall frame is stooped with age and his hands are twisted with arthritis, yet his booming, distinctive voice remains untouched by time. Last year he was busier than ever: He co-starred with Cameron Mitchell, Andrew Duggan, Steve Brodie and Patrick O'Neil in **Frankenstein Island**; directed by Jerry Warren (who used to re-edit Mexican horror films for the American market), this dire horror/comedy involved a group of balloonists who crash on an island inhabited by Baron Frankenstein's great, great granddaughter and a race of bikini-clad girls. Carradine was much better served by his voice-over for the evil-looking owl in Don Bluth's superb animated fantasy, **The Secret of Nimh**. In the summer, Carradine once again returned to Britain this time to co-star alongside his old friends Vincent Price, Christopher Lee and Peter Cushing in Cannon's **The House of the Long Shadows**. It was the first time these four Masters of Menace had all appeared together in the same film, and the cast also included Dezi Arnaz Jr., Sheila Keith, Julie Peasgood and Richard Todd. Directed by low-budget film-maker Pete Walker and scripted by Michael Armstrong, this mystery thriller was 'suggested' by Earl Derr Biggers' novel **Seven Keys to Baldpate** (reputedly filmed seven times before).

He continues to view his film work with a wry cynicism: "When I first started in movies I did bit parts for fifty bucks a day. I still do bit parts, but now they call them cameos, or guest appearances, and they give me a thousand bucks a day."

Whether he likes it or not, the man who has so often said: "I'm not really a horror actor," has become synonymous with the genre he decries, and he has outlived all his contemporaries – Karloff, Lugosi, Chaney Jr., Lorre and Rathbone.

Without doubt, John Carradine is the last original horror star. ■

Welcome to

# The MONSTER CLUB

Concluding our adaptation of the ITC movie



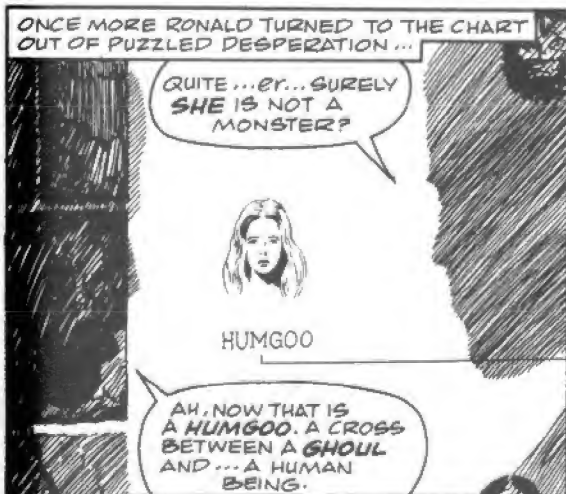
Edited & adapted by DEZ SKINN

Illustrations by JOHN BOLTON





YOU SEE, MY DEAR SIR ... WE POOR MONSTERS CAN ENJOY OURSELVES JUST LIKE YOU HUMES!



ONCE MORE RONALD TURNED TO THE CHART OUT OF PUZZLED DESPERATION ...

QUITE ... ER ... SURELY SHE IS NOT A MONSTER?



HUMGOO

AH, NOW THAT IS A HUMGOO. A CROSS BETWEEN A GHOUL AND ... A HUMAN BEING.



AND DO ... ER ... HUMGOOS WHISTLE? OR ANYTHING LIKE THAT?

OH, NO. THEY DON'T REALLY DO ANYTHING INTERESTING. BUT THEIR RELATIVES HAVE INTERESTING HABITS. ONE OF THEM TOLD ME A RATHER INTRIGUING STORY...



"SAM, AN AMBITIOUS FILM DIRECTOR, WAS CHECKING FOR A GOOD LOCATION FOR A NEW HORROR MOVIE..."

THAT'S ODD. NO MENTION OF LOUGHVILLE ON MY MAP. YET HERE'S A ROAD SIGN FOR IT!

LOUGHVILLE

WITHIN SECONDS OF DRIVING THROUGH THE HEAVY GROUND MIST, SAM FOUND HIMSELF IN THE VILLAGE ITSELF...

EAGER TO MAKE CONTACT WITH THE VILLAGE'S INHABITANTS, SAM WENT STRAIGHT TO THE INN...

MAYBE YOU CAN HELP ME. I WANT TO MAKE A FILM IN THIS VILLAGE.

WHOSE PERMISSION DO I NEED? WHO RUNS THINGS?

RUN THINGS... THE ELDERS... THEY BE HERE... SOON...

I'LL TALK TO MY ART DIRECTOR WHEN I GET BACK TO LONDON TONIGHT. HE'LL MAKE THE ARRANGEMENTS.

YOU NOT GET THERE TONIGHT... TOO FAR... NOT SAFE GO AT NIGHT... YOU...

...STAY HERE...

...STAY...

...HERE...



FEAR SUDDENLY GRIPPED SAM AND HE FORCED HIS WAY OUT OF THE INN ONLY TO SEE... HIS CAR ENGINE WAS TOTALLY WRECKED!



BE IT BROKE?

OF COURSE IT'S BLOODY WELL BROKE! WHO DID IT? AND WHERE'S THE NEAREST GARAGE AND PHONE?

VERMIN DONE IT. REAL MONSTERS... THEY BE.

GAR-AGE. NO GAR-AGE. NO... PHONE.



BE SNUG AT INN. STAY... HERE...

STAY HERE...



STAY... HERE



HAVING LITTLE CHOICE, SAM SOON FOUND HIMSELF IN THE INN'S GRIMY GUEST ROOM. WITHIN MINUTES, HE HAD A VISITOR...

LUNA COOK RABBIT STEW FOR YOU. DADA SAY YOU EAT.



LUNA? LOOK, LUNA, IS THIS A PRACTICAL JOKE DREAMED UP BY MY FRIENDS AT THE STUDIO? WHY, EVEN THE NAME "LOUGHVILLE" IS AN ANAGRAM OF GHOUL VILLE - THE PLACE OF GHOULS!

BUT, EVEN IF LUNA DID UNDERSTAND, SHE IGNORED THE QUESTION.

DO ALL PEOPLE ON OUTSIDE WEAR CLOTHES LIKE THIS? WE ONLY HAVE CLOTHES FROM BOXES. NO CLOTHES LIKE YOURS.

OUTSIDE? BOXES? YOU MEAN YOU FOUND BOXES FILLED WITH NIGHTGOWNS AND PYJAMAS? WHERE?



BOXES IN GROUND. CLOTHES, WOOD, FOOD... ALL FROM BOXES. NO MORE BOXES NOW. ALL GONE.



I NOT LIKE OTHERS... I HUMGOO. MOTHER WAS FROM OUTSIDE. WHEN I BORN, SHE GOT INTO BOX. THEN DUG UP FOR GREAT EATING... ALL HAPPY.





LONG AGO, ELDERS SET UP TRAP. MOTHER AND YOU WERE CAUGHT IN IT. NO-ONE LEAVE HERE EXCEPT ELDERS. THEY COME SOON WITH MORE BOXES IN BIG MOTOR CAR.



HIDE THERE IN CHURCH. THEY FALL DOWN IF GO IN THERE. I HUMGOO, CAN GO IN. COME HELP YOU WHEN OTHERS NOT WATCH.

SO SAM ONCE MORE RUSHED OUT OF THE INN. AND ONCE MORE FOUND HIS WAY BARRED.



BUT THIS TIME HE WOULD NOT BE STOPPED SO EASILY!



ONCE HE WAS CERTAIN THE CREATURES WOULD NOT ENTER, SAM BEGAN TO EXPLORE THE OLD BUILDING...



AND IN THE VESTRY SAM COULD NOT SHAKE THE FEELING HE WAS NOT ALONE

AT FIRST SIGHT THE SKELETON SHOCKED HIM. THEN SAM SAW THE BOOK IT GUARDED...



A DIARY. AND THIS POOR SOUL MUST HAVE BEEN THE PARSON.

IT WAS THEN THE WHOLE STORY UNFURLED...



SAM READ HOW THE VILLAGE HAD BEEN A SMALL PLACE WITH ONLY FIFTY FIVE INHABITANTS. THE PARSON HAD FOUND A REPULSIVE CREATURE. THE VILLAGERS SAID IT WAS EVIL AND SHOULD BE KILLED...



BUT THE PREACHER TOOK IT INTO HIS HOME AND TRIED TO HELP IT.

THEN ONE NIGHT THE PREACHER SAW THE THING IN THE CHURCHYARD, FEEDING.



BUT FOR THE ONE DRIVEN AWAY, TWELVE DID RETURN. THEY DANCED AROUND THE VILLAGE MAKING A BOUNDARY... A BARRIER THAT COULD NOT BE CROSSED.



"I AM WEAK, FOR I HAVE NOT EATEN FOR MANY DAYS..."

THEIR HOWLS ARE LOUDER AND I HEAR SCREAMS. LIGHTEN THOU MY DARKNESS, O LORD FOR I AM LOST IN THE VALLEY OF DARKNESS."



A SUDDEN NOISE DREW SAM TO THE WINDOW...



VILLAGERS CHASE ME. I NOT GO BACK. DA-DA BEAT ME FOR HELP YOU, YOU TAKE LUNA WITH YOU?



YES, LUNA. I'LL TAKE YOU WITH ME.

MUST ESCAPE NOW. ELDERS COME TO-NIGHT!



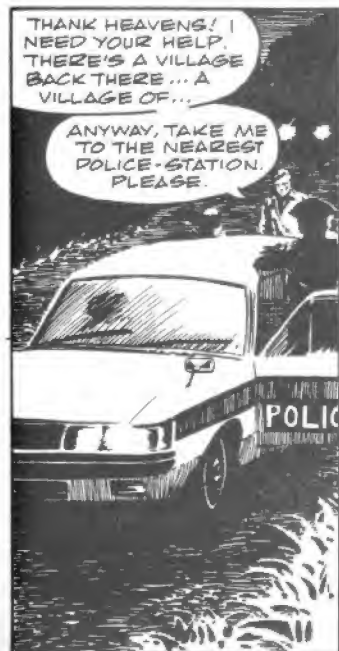
USE CROSS, IT PROTECTS.

AND SO...



KEEP CLOSE AND DON'T FALL BEHIND.









A WHOLE VILLAGE OF MONSTERS!

IT WOULD MAKE A GOOD STORY, WOULDN'T IT? AND SO MORAL. NO SEX OR NUDITY, A LITTLE VIOLENCE, BUT...



YES, WELL--THANK YOU FOR A VERY PLEASANT EVENING. NOW I REALLY MUST BE...



IF-IF YOUR, AHHEM... FRIENDS INSIST... I SUPPOSE I COULD STAY A LITTLE LONGER.



THE INTEREST IN RONALD QUICKLY FADED AS, TO HUGE APPLAUSE, THE CLUB'S SECRETARY TOOK THE STAGE...

FELLOW MONSTERS... PRAY SILENCE FOR TONIGHT'S GUEST OF HONOUR. THAT GREAT VAMPIRE FILM PRODUCER...



"...LINTOM BUSOTSKY!"

A VAMPIRE FILM PRODUCER?

THEY ALL ARE... FIGURATIVELY. ONLY HE IS...

LITERALLY!



IT IS A GREAT HONOUR FOR ME TO SHOW YOU AN EXCERPT FROM MY LATEST FILM... A PICTURE CLOSE TO MY HEART. FOR IT IS BASED ON MY OWN CHILDHOOD.



I WAS BORN AND BROUGHT UP RIGHT HERE IN LONDON. THOUGH I NEVER HAD THE URGE TO ENTER MY FATHER'S PROFESSION, HE WAS A NIGHT WORKER, AND SLEPT THROUGHOUT THE DAY. HE NEEDED PEACE AND QUIET, NATURALLY, AND BEING A SHY CHILD, I WAS GLAD WE LIVED IN THE ONLY SECLUDED HOUSE AROUND.

"MY MOTHER -- MAY THE EARTH  
LIE LIGHTLY ON HER BONES --  
WAS ALWAYS DETERMINED I  
SHOULD LOOK MY BEST."

NOW REMEMBER  
WHAT I TOLD YOU  
... NEVER SPEAK  
TO STRANGERS.



"BUT STRANGERS  
WEREN'T THE ONLY  
PROBLEM."

HELLO,  
SHRIMP!

WEED!

ISN'T  
'E  
PALE?

'AN!  
PUNY!



"SCHOOL WASN'T  
THE HAPPIEST OF  
PLACES ..."



WHATEVER DID THEY  
DO TO YOU?

MUST HURRY AND  
GET YOU RESPECTABLE  
AGAIN. YOUR FATHER  
WILL BE UP SOON!



"BUT EACH EVENING WITH  
FATHER SEEMED SO SHORT..."

NOW, MANFRED, YOU  
MUST HURRY OR YOU'LL  
MISS YOUR TRAIN.

DADDY-- I WISH  
YOU COULD PLAY  
WITH ME DURING  
THE DAY--ARE  
YOU A WAITER?



NO, MY SON. I  
LIGHTEN THE BURDEN  
OF THOSE WHO HAVE  
TOO MUCH--AND I  
RECEIVE NUTRITION  
IN RETURN ...

A NIP AND  
A SUCK AND  
THEY DON'T  
FEEL A  
THING!

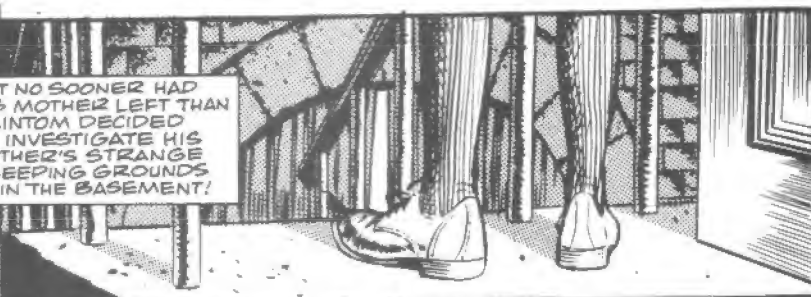
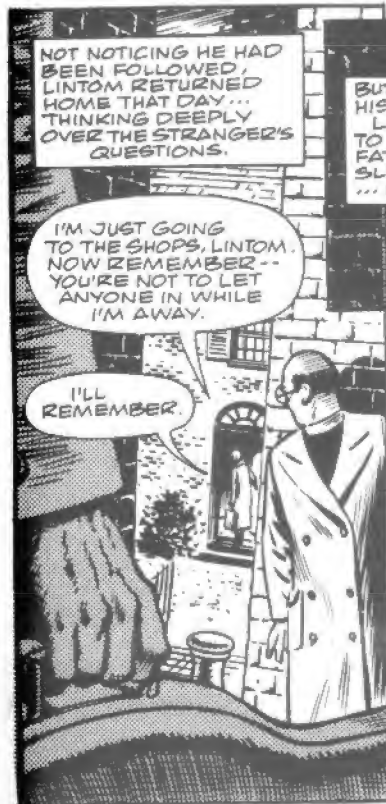
FEED WITHOUT  
GREED. THAT'S AL-  
WAYS BEEN MY MOTTO.  
THE RUSH HOUR TRAINS  
AND AFTER THEATRE  
CROWDS PROVIDE A  
RICH HARVEST.

BUT I MUST  
ALWAYS BE ON  
THE LOOKOUT FOR  
THE BLEENY...THE  
B-SQUAD, SON...  
BEWARE OF MEN  
CARRYING VIOLIN  
CASES!



ART BY DAVID LLOYD









AND IN THE COFFIN ...

... LINTOM'S FATHER!



THE SHOCK MADE LINTOM WANT TO RUN. AND RUN HE DID! RIGHT OUT OF THE HOUSE ...



AND RIGHT INTO THE HANDS OF THE LAW -- THE BLEENY!

TAKE US TO YOUR FATHER, BOY!

WHO ARE YOU? WHAT DO YOU WANT?

WE'RE THE B-SQUAD, SONNY. THE BLEENY ... THE SPECIAL BRANCH CONCERNED WITH BLOOD CRIMES.

WE ARE SWORN TO ERADICATE THE CURSE OF VAMPIRISM FROM THIS LAND!

LIKE A SEASONED PROFESSIONAL PICKERING QUIETLY PREPARED HIS EQUIPMENT, REGARDLESS OF LINTOM'S SHOUTS AND SCREAMS.



YOUR FATHER HAS BEEN THE MOST DIFFICULT CASE OF MY CAREER. I'VE HUNTED HIM FOR MONTHS. HE WAS CLEVER -- VERY CLEVER. BUT NOW I'VE GOT HIM!

NO! NO!! YOU CAN'T GO DOWN THERE! YOU CAN'T!!



NO!!

EVEN THE TIMELY APPEARANCE OF LINTOM'S MOTHER GRANTED ONLY A SECOND'S REPRIEVE. FOR SHE AND LINTOM COULD NOT BREAK PAST THE MEN GUARDING THE FOOT OF THE STAIRS.



WHOOOMP!

EEEEAAARGH!

PICKERING TURNED PROUDLY AWAY FROM THE VAMPIRE TO FACE HIS MEN...

AND FAILED TO NOTICE THE HAND MOVING FROM THE COFFIN!

ULP?

THEN, AS THE VAMPIRE'S STRENGTH FADED...

DON'T JUST STAND THERE! GET AN AMBULANCE!

YOU'LL NEED MORE THAN AN AMBULANCE! MY HUSBAND BIT DEEP! YOU KNOW WHAT THAT MEANS...

YOU'LL TURN INTO A VAMPIRE, TOO! YOU'LL HAVE TO BE STAKED BY YOUR OWN MEN... NOW!

SHE'S RIGHT, SIR! THE VIRUS IS IN YOU! COME MOONLIGHT AND YOU'LL BE ON THE RAMPAGE! WE'LL HAVE TO DO OUR DUTY, SIR!

DESPITE THE ENSUING STRUGGLE, THE VAMPIRE HUNTER WAS FINALLY... NAILED DOWN!

...AND CARRIED AWAY BY HIS MEN.

LINTOM AND HIS MOTHER STOOD SPEECHLESS IN THE CELLAR... THEN ANOTHER SPOKE!

IT'S A GOOD THING I ALWAYS WEAR A STAKE-PROOF VEST... FILLED WITH KETCHUP!

THE ONE THING TO REMEMBER IN LIFE -- AND UN-LIFE -- IS YOU CAN'T BE TOO CAREFUL!!

YOU CAN'T MEAN THAT, SERGEANT! I'M PICKERING! I'VE NAILED OVER TWO THOUSAND VAMPS! YOU CAN'T MEAN TO...





NOW I REALLY MUST BE GOING...

YOU CAN'T GO NOW - I'VE TAKEN A LIKING TO YOU!

(GULP!) BUT YOU PROMISED...



NO, NO. I'M GOING TO PUT YOU UP FOR MEMBERSHIP!

BUT-- BUT I'M NOT A MONSTER!

HE'S A ...A...A HUME!



THE SHOCKED SECRETARY'S VOICE HAD BEEN SO LOUD...

BUT CAN WE TRULY CALL OURSELVES A MONSTER CLUB WHEN WE DO NOT BOAST A SINGLE MEMBER OF THE HUMAN RACE?

NONSENSE!

RUBBISH!

PUNY!

INSIGNIFICANT!

WHAT CAN HE DO?

WHAT CAN HE DO?

IN THE PAST SIXTY YEARS THE HUMES HAVE EXTERMINATED ONE HUNDRED AND FIFTY MILLION OF THEIR OWN KIND! NO EFFORT WAS SPARED TO REACH THIS ASTRONOMICAL FIGURE, AND THE METHODS USED MUST DEMAND OUR UNSTINTED ADMIRATION!

THE HUMES BEGAN WITH MANY SERIOUS DISADVANTAGES. BUT THESE THEY OVERCAME WITH WONDERFUL INGENUITY. NOT HAVING A CLAW, FANG OR EVEN A WHISTLE WORTH TALKING ABOUT, THEY INVENTED GUNS, TANKS, AEROPLANES, BOMBS, POISON GAS, EXTERMINATION CAMPS, SWORDS, DAGGERS, BAYONETS, BOOBY TRAPS, ATOMIC BOMBS, FLYING MISSILES, SUBMARINES, WARSHIPS, AIRCRAFT CARRIERS AND MOTOR CARS.



THEY HAVE ALSO PERFECTED A PROCESS FOR SPREADING LETHAL DISEASE TO ANY PART OF THE PLANET. TO SAY NOTHING OF NUCLEAR ENERGY...

DURING THEIR SHORT HISTORY THEY HAVE CONDEMNED OTHER HUMES TO DEATH BY: BURNING, HANGING, BEHEADING, ELECTROCUTION, STRANGULATION, SHOOTING... DROWNING, RACKING, CRUSHING, DISEMBOWELLING AND OTHER METHODS TOO REVOLTING TO MENTION



THE MONSTERS WERE ALL OVERCOME WITH ADMIRATION...

I NEVER REALISED YOU WERE SO TALENTED.

WE DON'T LIKE TO BOAST.



I SECOND THE PROPOSAL. A MEMBER OF SUCH A TALENTED RACE CAN ONLY BE A CREDIT TO US!

ELECTED!

HEAR! HEAR!



AND SO, A HUMAN BEING FINALLY TOOK HIS PLACE ALONGSIDE ALL THE OTHER MONSTERS...



# DONALD PLEASENCE A VERY 'ODD' ACTOR

Feature by  
Stephen Jones

*A triple-threat of editor, artist and author makes Steve Jones one of the most visible people in the British fantasy world. Together with Dave Sutton he edited the award-winning **Airgedlam** and the multiple award-winning **Fantasy Tales**, a tribute to the pulp era of **Weird Tales**. He also edits, with Jo Fletcher, the **British Fantasy Society Newsletter** in a style reminiscent of his late lamented **Fantasy Media**. He writes extensively on fantasy films (most recently for **Famous Monsters**) and does artwork for a whole range of magazines in the UK, US and Europe.*

**W**hen listing the screen's Masters of Mayhem, one actor invariably overlooked is Donald Pleasence. Yet in a career that has spanned almost thirty years and more than sixty movies, nearly half of his films have been in the horror/fantasy genre. Usually characterised in villainous or eccentric roles, the secret of Pleasence's success lies in his diversity: he has never become associated with any one particular type of film-making. Audiences instantly recognise his bald pate and nervous, staring eyes and it is this sinister image and reputation that has made Donald Pleasence a natural star of horror films on both sides of the Atlantic.

Pleasence was born on October 5th 1919 and grew up in Ecclesfield, Yorkshire. His first stage appearance was in 1939 and just three years later he was performing *Twelfth Night* in London. Like many other actors, Pleasence's career was interrupted by World War II. He returned to the stage in 1946 and over the next five years he refined his craft in repertory groups throughout Britain, eventually playing the Ziegfeld Theatre in New York in 1951 as part of Laurence Olivier's company.

His first major television success was as Syms, in Nigel Kneale's adaptation of George Orwell's classic *Nineteen Eighty-Four*; but the acting honours went to another up-and-coming actor named Peter Cushing. A grim look at a future Britain under a totalitarian government, it was broadcast live by the BBC in 1954 and caused something of an outcry at the time. That same year Donald Pleasence made his film debut in Somerset Maugham's *The Beachcomber*. A couple of equally unmemorable features followed until, in 1956, Pleasence (the only actor from the original television cast) appeared in the film version of 1984. This time he played a different character, Parsons, but unfortunately the producers insisted on tampering with Orwell's nightmare vision and the result diluted the impact of the book.

Over the next couple of years Pleasence regularly appeared on the stage while the number and size of his film roles grew: by 1958 he was co-starring with Dirk Bogarde and Christopher Lee in *A Tale of Two Cities*, appeared alongside Richard Burton in John Osborne's trend-setting *Look Back in Anger*, and was just one of the numerous stars in the award-winning spectacle *Ben Hur*. That same year Pleasence was named actor of the Year for his stage work. He also made his first horror film, co-starring with Peter Cushing in *The Flesh and the Fiends* (1958; USA: *Mania or The Fiendish Ghoul*). Cushing portrayed the infamous Edinburgh doctor, Robert Knox, who buys fresh cadavers from graverobbers Burke (George Rose) and Hare (a maniacal-looking Pleasence).

Anton Diffring starred as a mad plastic surgeon in *Circus of Horrors* (1960), but Pleasence appeared briefly before being killed off. The actor fared much better that year with his critically acclaimed London stage performance as Davies, the tramp in Harold Pinter's *The Caretaker*, going on to recreate the role the following year in

New York and in the 1963 film version.

Donald Pleasence had already begun to capitalise on his macabre roles when he turned up as a mysterious red herring in the horror/whodunnit *What a Carve Up!* (1961; USA: *No Place Like Homicide*). This 'old dark house' thriller featured Carry On regulars Sidney James and Kenneth Connor menaced by Dennis Price and Michael Gough. The following year Pleasence gave a strong performance as the acid-bath murderer in *Dr. Crippen*, and by the mid-1960s he was regularly featured in American made films like *The Great Escape* (1963), *The Greatest Story Ever Told* (1965) and 20th Century-Fox's big-budget science fiction adventure *Fantastic Voyage* (1966).

In the latter Pleasence played the traitorous Dr. Michaels, one of five passengers in a miniaturized submarine journeying through an injured scientist's body. Pleasence's jittery villain gets his just desserts when he is absorbed by a giant white blood corpuscle, but the film is best remembered for its impressive special effects and Raquel Welch in a skin-tight wet suit!

In contrast, Pleasence's next role was in Roman Polanski's offbeat *Cul-De-Sac* (1966): when two gangsters (Lionel Stander and Jack MacGowran) arrive on a lonely island, they discover only two other inhabitants – George, an eccentric middle-aged misfit (Pleasence) and his young wife (Françoise Dorléac). "What I felt all along about George, and what I tried to bring out in performance, was that he had a sort of abnormal normality," said Pleasence – a description that could easily be applied to his other fantasy film roles. However, *Cul-De-Sac* was not a great commercial success, and neither was his next movie, *The Night of the Generals* (1966). This co-starred Pleasence with Peter O'Toole, Omar Sharif and Tom Courtenay in an epic whodunnit about the hunt for a Jack the Ripper-type killer set against the rise and fall of Nazi Germany.

For his next fantasy project Donald Pleasence travelled to Italy: *Matchless* (1966) was an unimaginative sci-spy thriller in which invisible secret agent Patrick O'Neal tracks down a missing mastermind, while pursued by the nefarious Henry Silva. The fifth James Bond film, *You Only Live Twice* (1967), was of a higher calibre; unfortunately, after a clever build-up in the previous adventures, Pleasence was not nearly evil enough when finally revealed as the scar-faced Blofeld, head of the international crime syndicate SPECTRE. "I think I make a worthy opponent for 007," Pleasence said at the time. "In fact, my character is kind of a highlight in a number of lowlife characterisations."

*You Only Live Twice* cost millions, but the atmospheric *Eye of the Devil* (1967; USA: 13) was made for a great deal less. This underrated fantasy starred David Niven as an aristocratic French vineyard owner who must be ritually sacrificed when the vines successively fail. Pleasence played a menacing priest, allied with the secret cult.

In 1970 young film-maker George Lucas remade his 15-minute student film into a

feature-length movie. The result, THX 1138, remained unreleased in Britain for three years. Robert Duvall played THX who, with another misfit, SEN (Pleasence, in a role that closely mirrored his performances in 1984), attempted to escape the uniformity of a sterile, subterranean future world.

In Death Line (1972; aptly retitled Raw Meat in the USA) Pleasence went well over the top as an unlikely police inspector investigating a series of gruesome killings by cannibals living in the tunnels of the London Underground. Christopher Lee was also featured in a very brief cameo. Another caricature performance by Pleasence turned up that same year in The Pied Piper, director Jacques Demy's dark version of the Hamelin legend. He played the greedy baron in this marvellous-looking film, which was only spoiled by weak acting from singer/songwriter Donovan as the Piper and Jack Wild as the crippled boy.

In 1973 Donald Pleasence was again co-billed with Peter Cushing, this time in Amicus' last horror compilation, From Beyond the Grave. Based on a handful of tales by R. Chetwynd-Hayes, 'An Act of Kindness' was a nasty childhood fable helped by the inspired teaming of Donald and Angela Pleasence as a sinister match-seller and his strange daughter.

In the musical version of Dr. Jekyll and Mr. Hyde, Kirk Douglas sang and danced his way through the title roles while Pleasence played his servant. Filmed in Britain in 1973, it was shown on NBC-TV in America. Then it was back to episodic horrors with Tales That Witness Madness (1973). In this imitation of the successful Amicus format, Pleasence starred in the linking story as Dr. Tremayne, whose patients are suffering from weird obsessions is with the supernatural. The film boasted a strong cast that included Kim Novak, Joan Collins and Jack Hawkins.

Pleasence was again cast as a doctor – the mad German variety this time – in The Mutations (1973). Along with deformed helper Tom Baker and the diminutive Michael Dunn, he attempts to create a new race of genetic mutations by crossing Julie Ege with a plant! Even more nonsensical was Barry McKenzie Holds His Own ... (1974). In this second comedy based on the adventures of the Australian comic strip character, Pleasence played Erich Count Plasma, the vampire President of Transylvania. Also involved in this madcap blend of sex, horror and bad taste was Barry Humphries as the awful Edna Everage.

In Disney's entertaining science fiction adventure, Escape to Witch Mountain

*As we slide towards 1984 here's a timely reminder of Pleasence and Cushing in the BBC TV version.*

*Playing yet another Doctor, Pleasence dishes out a drastic cure (in a dream sequence) in the 1983 Alone in the Dark!*

*Another mad scientist role as he adjusts his equipment to turn another innocent face into one of The Mutations, like Tom Baker (at rear).*







Black with blood,  
the candles burn.  
Terror strikes!  
There's no return...



You will never come  
**OUT OF**  
**THE DARKNESS**  
alive!

"OUT OF THE DARKNESS"

DONALD PLEASANCE · NANCY KWAN · ROSS HAGEN

(1975), Pleasence was the henchman to the villainous Aristotle Bolt (Ray Milland), who discovers that two youngsters (Kim Richards and Ike Eisenman) are gifted with paranormal powers. Then it was back to playing a doctor again when Pleasence guest-starred in *I Don't Want to Be Born* (1975). As Dr. Finch, he tries to discover why a newly-born baby has a murderous hatred for people, particularly its parents (Joan Collins and Ralph Bates).

In 1976 Donald Pleasence and Peter Cushing were reunited in *The Devil's Men* (USA: *Land of the Minotaur*). Made in Greece, Pleasence played Father Roche, who attempts to solve a series of ritual murders, connected with an ancient witchcraft cult – led by Cushing – that worships the legendary Minotaur. Pleasence was also co-billed with Cushing and Ray Milland in the Canadian/British production *The Uncanny* (1977). Another compilation, the actor played film star Valentine De'ath, whose tongue is torn out by his dead wife's cat. Pleasence's next two fantasy film roles were not nearly so substantial: although he received fourth billing in *Oh, God!* (1977), the actor appeared only for a couple of minutes – once again as a doctor. His role as the grasping B. D. Brockhurst in Robert Stigwood's musical mess, *Sgt. Pepper's Lonely Hearts Club Band* (1978), was also brief – perhaps fortunately. An unusual collection of stars, including the Bee Gees, Frankie Howard, Steve Martin and George Burns, made an embarrassing attempt to incorporate the songs of Lennon and McCartney into the feeble storyline.

That same year Pleasence starred in a horror film made for a fraction of the money wasted on *Sgt. Pepper's*. John Carpenter's unrelenting *Halloween* is one of the most successful independent films ever made, and it influenced a whole industry of imitations. Carpenter's deceptively simple plot and stylish direction kept audiences on the edge of their seats. He even managed to control Pleasence's temptation to overact as Dr. Sam Loomis, the man responsible for letting a psychotic killer escape, and convinced his patient is the Bogey Man himself. It was one of the actor's better screen performances – even though he later expressed doubts over his young director's talents.

Then he was back playing supporting roles, this time as asylum proprietor Dr. Seward in the umpteenth remake of *Dracula* (1979). This version added nothing new to the story, but at least Pleasence fared better than Frank Langella's insipid Count and Laurence Olivier's unintelligible Van Helsing. Pleasence next went East to make *Night Creature* (also known as *Out of the Darkness*). Made on a low budget with exotic Thailand locations, the actor was given every opportunity to ham it up as a machowriter hunting down a were-

leopard on his island retreat. Gold of the Amazon Women (1979) was little improvement. Originally made for NBC-TV, this 'B'-movie jungle adventure has Pleasence as Clarence Blasko, a gold-hungry drug-dealer out to exploit the treasure of a lost race of Amazons (led by 50s star Anita Ekberg).

The actor was better served by his cameo role in *The Monster Club* (1980), another compilation of R. Chetwynd-Hayes' stories. He played Pickering, the bowler-hatted head of Scotland Yard's B-Squad ('the Bleepy'), dedicated to the eradication of vampirism. Along with co-stars Vincent Price and John Carradine, Pleasence brought a touch of class to this enjoyable blend of rock music and horror.

He next repeated his role as Dr. Loomis in *Halloween II* (1981), the inferior sequel to John Carpenter's 1978 success. Co-scripted by Carpenter, it continued directly on from where the earlier film had ended. Regrettably, first-time director Rick Rosenthal turned in a predictable stalk & slash thriller, and even though Carpenter subsequently added a number of new scenes to the movie, Pleasence's character was wisely killed off in the climax. But he was back working with Carpenter again that same year. In the gripping *Escape From New York* he played the President of the United States, held prisoner in the New York City of 1992 – now a walled prison housing over three million convicted criminals.

Pleasence's most recent horror film on release was, sadly, not of the same calibre. Again cast as a somewhat mad director of a mental hospital in *Alone in the Dark* (1982), he played Dr. Leo Bain who believes all his patients are 'voyagers'. Unfortunately a city-wide blackout enables a group of his most dangerous inmates to escape and he is powerless to halt the psychopathic reign of terror. Pleasence overacts shamelessly, playing the poor material for the laughs it so richly deserves. Also just completed are two Mexican horror films – *To Kill A Stranger* and *Frankenstein's Great Aunt Tillie*.

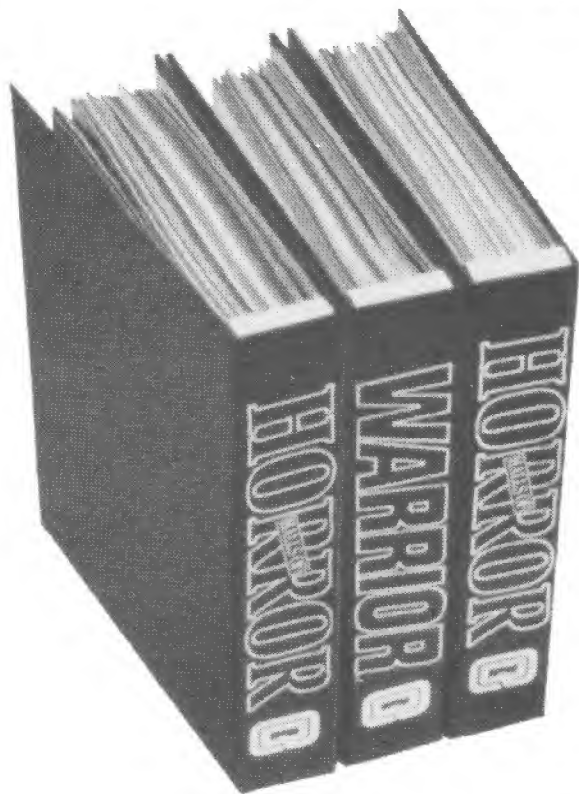
It should be emphasised that Donald Pleasence's horror/fantasy films are invariably not among his best work, and he is still more highly regarded as a stage actor. But these roles have at least allowed him to attempt some interesting performances over the years – in fact, in the early 1980s he appeared in a series of television commercials in Britain (for a lager) that solely capitalised on his 'odd' image, putting him in the company of Egyptian mummies, home-made robots, werewolves and the like; but his numerous television drama credits have ranged from such genre series as *The Outer Limits* through to his widely-acclaimed performance in last year's BBC serial *The Barchester Chronicles*.

As a character actor his services are constantly in demand, and although never truly recognised as one of the screen's foremost exponents of terror, you can guarantee that whatever his future film roles may be, Donald Pleasence will bring to them that quality of 'oddness' that has become his trademark over the last three decades. ■

*As Underwood in From Beyond the Grave, Pleasence gives a textbook example of the suave but sinister look.*

*Still unseen in the UK, here is the original ad for The Night Creature.*

# Available at last...



In answer to your demands, Quality Communications is proud to present its custom-made volume binders.

There's no further need for your copies of **Warrior** and **Halls of Horror** to be damaged, lost or permanently borrowed, when they can be easily kept in mint condition in presentation volume binders.

Not only are the binders beautiful display pieces, in deep textured blue with gold spine lettering, but they are functional too. Each new issue can be easily slotted into the binder, with no need to remove the covers or damage the staples, and the issues can be referred back to at a glance, transforming loose magazines into top quality hardbound volumes.

All binders are despatched in purpose-built packages to remove the risk of damage in transit, and can make ideal gifts... for a friend or for yourself.

While ordering, why not take an extra volume for the upcoming issues, and transform your favourite magazine into perfect part-work!

As well as **Warrior** and **Halls of Horror** binders, we also have available a limited number of binders without spine lettering, which are ideal for any other magazines you collect and wish to preserve. Just to be sure the magazine is no more than 11½" deep.

As a bonus, all volume binders come with sufficient dry-transfer gold-coloured lettering to enable you to mark the volume number and the year as your collection grows.

All binders are £3.75 each within the British Isles (post included). Overseas: \$12.00 (U.S.) or equivalent. Airmail: add \$4.00.



Make all postal orders/cheques (sorry, no cash) payable to  
QUALITY COMMUNICATIONS and write to us at:  
QUALITY MAIL SALE, 3 Lewisham Way, London SE14 6PP



# BARBARA STEELE

Interview by Tony  
Crawley  
With an Intro and filmography  
by Dave Reeder

At the end of the 1960s, the world's reigning horror queen, Barbara Steele, announced her retirement from the screen.

Thankfully the green-eyed, raven-haired beauty returned to the horror genre in the mid-70s, but before she did she spoke at length to regular **HoH** contributor Tony Crawley.

Today, she is still a horror star thanks to her occasional genre roles and the welcome appearance on video of some of her gothic and Italian Classics.

\*Here, she speaks with an honesty and frankness that makes this interview as refreshing and interesting as her career as the classic 1960s horror actress.

I swear I'm never going to climb out of another coffin as long as I live."

And, sad to report, she never did; until she was put through the modern horror wringer again in **Caged Heat** (1974); helpless and hapless in a wheelchair, and in **Shivers** (1974), again helpless and nude in a bath-tub.

Neither film did much more than feed on the cult that surrounds her, holds her, even now in semi-retirement, in a vice-like grip. But then Europe alone really knew how to make startling use of her winning penchant for the demonic in screen roles.

Never mind Barbara Shelley, even less so Ingrid Pitt or Jamie Lee Curtis – Steele is the premiere actress in the world to have starred, survived and excelled in the male chauvinist domain known as the horror film. For which she is ever loved (even feared) throughout the Continent, worshipped by one frenzied group of Parisian critics, adored by a similar caucus in the United States ... while remaining virtually unknown, certainly ingored in her native Britain. Ignored, that is, by all except her cluster of faithful followers.

The name: Barbara Steele. Or to her fans: Barbaric Steele.

Alias: Miss Dracula ... The Queen of Terror. Or, as once described by those French (of course) as the logical daughter of any union between Christopher Lee and Cyd Charisse ...!

Barbara earned these handles – and her endless fame – in a string of (mainly) Italian horror films. Thud'n'blunder items, full of things that went *eeek!* – or *ecce* – in the night, saved only by her indomitable presence, always less lurid than her catchpenny titles. **The Spectre. The Long Hair of Death. Five Graves for a Medium. Revenge of the Blood Beast.**

The titles switched from country to country but Barbara's appeal travelled better. Even a trifle called simply and succinctly **Orgasm**. That one was finally unleashed in Britain as **The Faceless Monster**. Hardly a fitting subtitle for Barbara who has a face that is ... well, devilishly beautiful. And a profane figure to match.

Above all else, the eyes most definitely had it. Wide open, terrified as she screamed lustily inside torture cabinets; hypnotic as she lured men to their deaths; incandescent as she devoured whatever lay in her path – plots, co-stars and less

than meaty scripts. It was left to Barbara to put meat on them.

She was, and remains the perfect **Carmilla** ... The complete feminine opposite of a Cushing or Lee, Price or Karloff, though forever to be found starring in second-rate pot-boilers. Lack of money, for instance, cancelled two interesting projects in 1965. She had been cast opposite Lee in Fulvio Tului's **La Diabolika Lady** and Nicholas Ray (the man behind James Dean's finest picture, **Rebel Without a Cause**) had paired her with Laurence Harvey and Geraldine Chaplin for **The Doctor and the Devils**. Bank managers apparently, weren't convinced of the potential offered them ...

But low-budget or not, there's many a mini-classic among her credits: **The Terror of Dr. Hichcock**, for example, or Mike Reeves' creepy send-up **Revenge of the Blood Beast**; or even Cronenberg's gory **Shivers**. These films dated in the main from the mid-60s days when Rome's movie colony defied Hammer's stranglehold upon the market of mythological menace.

The tragedy is that, somehow, Hammer and Steele never fused. It was a consummation devoutly wished for, but she was never invited to join the gang of old terror faithfuls at Bray or Elstree. This remains Hammer's biggest blight on an otherwise impeccable cinematic history. Indeed, Barbara's first return to London as a star – her first such visit for a horror role – proved to be the last touch of anything akin to Gothicism in her career: Tigon Films' **The Curse of the Crimson Altar** (1968), opposite Karloff and Price.

At the time, she moaned about the lack of decent and sensual roles for women in any screen genre in Britain, the horror-scene included. When she left, Ingrid Pitt moved into Chris Lee's Hammer spot. Miss Pitt offered sex: naked, unadorned and undistinguished. Miss Steele had been offering eroticism. British producers, as usual, never appreciated the difference.

And so Barbara intoned her celebrated remarks about quitting coffins for a living and not being able to eat off cults, got married and went to reside in the United States; and there's been something extra-special missing on the Gothic front ever since. She'd never intended to be an actress, much less a horror queen but after Pinewood tried to turn her into a starlet and Hollywood's lotus-life lost its charm, she landed up in Italy ... and everything began to fit into place.

**HoH:** First question has to be: why retire?

**Steele:** I didn't decide it. One doesn't come to absolute decisions like that; I just found I said no-thank-you to anything anyone asked me to do. There's nothing worse than the fading girlhood bit in one's late 20's. I thought, well, I'll just wait until Annie Girardot or someone drop's off the scene and I'll step in. Like Hermione Gingold I'll start again at 90! Do you miss it?

Not the working-for-the-rent kind of acting. But I miss the activity, the way of life, yes. As it was in Italy, it was very charming. I loved the crews. And the



*Even as a Rank starlet, Barbara Steele had that dangerous but defenceless look.*

*How would you advertise a low-budget Jaws rip-off? Well, you could start by creatively redesigning its girl-menaced-by-underwater-beast poster ...*

**Lost River Lake was a thriving resort - until they discovered ...**

**PIRANHA**

STARRING  
**BRADFORD DILLMAN HEATHER MENZIES KEVIN MCCARTHY KEENAN WYNN BARBARA STEELE**

**INSTRUCTED**

**A NEW WORLD PICTURE**

chaos! But I couldn't live with myself doing the kind of work I was doing. I would work now if I had something interesting. I like the scene now. It's changing so much. The idea of young

**"I had no intention of going into acting. I wanted to be Picasso."**

groups of intimate people getting together to make movies - I like that. *Why did you choose acting - just the logical extension of your progressive education?*

Not at all. I had no intention of going into acting. I wanted to be Picasso.

*Old and wrinkled?*

Who cares about that with those eyes? ... I thought it would be nice to paint in Paris and as one needs money for that I thought the quickest way to make money would be to be an actress. So I want to a repertory company and said: 'Here I am'; they said: 'Oh well, that's all right then. We'll give you five quid a week for the summer.' That seemed a fortune and that's what I did. On Brighton Pier.

*Where Rank turned up and signed you for the Charm School?*

Yes, I became the last female signed up by Rank.

*They didn't know what to do with females then.*

No; they were just embarrassed by women in those days. They felt anybody with any kind of femininity, womanliness, should have French accents. They could never be English!

*Still you did, what, five films? Starting with Batchelor of Hearts in 1958. At least that's when I first met you.*

Oh yeah. I know I was a babe in arms when we met. That was in my virgin days.

*Next thing, you were in all the headlines. Cary Grant wanted to put you under contract. Rank said no, then turned around and sold you to 20th Century Fox in Hollywood. At least that's the gist of it. Just about ... Though Rank didn't say no to Cary Grant. They just charged a fortune. They asked for something insane, like a film a year plus £80,000, while I was earning ten pounds a week from them. It was so disproportionate. I think they thought he was in love with me and would pay any price.*

In America, of course, everybody wants what their next-door neighbour wants. So when Fox heard he was putting in that bid, they did the same. They paid £20,000 or something and bought my contract. And I went to Hollywood and sat on a bench for two years.

*During which time they obviously tried to change you into another plastic doll on the factory conveyor belt.*

Right! They had this preconceived idea that women were all glossy lips. They'd say: We'd better pin your ears back. We'd better make you blonde. You don't have any *decolletage*. Then came the orders: Don't be seen around with him because ... Don't walk around the lot in



high heels – they thought I was too tall and they all feel terribly short there. It was such a joke. All those fantastic clichés you read about in *Day of the Locust*. Except it was so much more of a cliché than you imagined it.

*How did you escape to Italy?*

Fortunately for me, the actors' strike happened. A complete shut-down in Hollywood. The studios couldn't pay anyone so we were like free for four months. They couldn't stop you doing anything you wanted to! I went to Italy ... and this film turned up.

*The film that started the horror cycle for you, the start of being a cult figure, in fact; a cult and a cycle which, sadly, you always ached to be rid of.*

That's only too true ... The first one was **Mask of the Demon** – that was the original title, but these things change names around the world. I did it in a panic. After not working for two years you take any film. There's nothing worse than too much self-exposure.

### "Do I have to talk about these films?"

*How did the other happen? For instance, next was Roger Corman's Pit and the Pendulum back in Hollywood.*

That was just the result of the first one being seen. I just went back in order to make money. Do I have to talk about these films?

*Well, retired or not, the cult around you remains ...*

I wish you wouldn't let on about it! Tell them Barbara Steele is really Elsa Poppins! OK, where were we? Pit – that ended my Fox contract. They broke the contract when I walked out of a movie they put me in. The whole thing blew up into an enormous scandal in Hollywood. It was an Elvis Presley movie: *Flaming Swords* or something. (*Flaming Star*). I had a tremendous fight on the third day of shooting, drove straight to the airport and flew to New York, and called them up the next morning. 'I won't be in make-up,' I said, 'because I'm here in New York.' They said was it snowing or something! Then they added: 'Come back or we'll sue you for the money we gave you.' 'Well, do,' I told them, 'because I've spent it and I'm never coming back.' That was it. They let me go because it was easier ...

*What had been your role?*

I was this dyed blonde, hard-browed, hard brute, lousy Texas sister or something. Barbara Eden completed the part.

*From New York to Rome, then, and the wild succession of horror films ...*

Well that isn't so, really ... not even primarily. It was simultaneously with other films. For example I did two in a row, sure, and then I made 8½ for Fellini. Then another one, followed by some love stories, or thrillers and so on in France. The thing is, the horrors are the only films one hears about, which is just a frigging drag. I always used to think they'd end up only in Sicily. It's not so. They end up at the Odeon while all the



1964 classic, *Castle of Blood*.

*Steele's presence in Piranha still draws you like a magnet*



things you did for love and nothing end up in late-night showings at the Tokyo Film Festival! But I did mix it up a lot. In fact, from my first horror film to my last, it was always: 'Now this is my exit. This is my last – Goodbye!' So then, you make another three films for love and somebody comes along with a horror thing and a great sorta bunch of money and you think – this is ridiculous! It's incredible that one doesn't have control over one's destiny at all.

*But did you enjoy making them at all?*

Oh sure. I had a marvellously nice time.

The only thing I resent – because it's a bloody difficult genre – is that they can stop you doing other films. Because of this terrible image bag you get into.

*In what way did you find them difficult?*

Well, they were always made quickly, very quickly. We'd work with three cameras for 16 hours a day. Good job they were horror films. A girl can't do close-ups after 16 hours! Seriously, any script – any circumstances – that is not believable is much more difficult to do, to make personal, to make something happen, than a more realistic drama.

*Do you have souvenirs – or indeed mental scars – from them?*

None at all. Never kept a cheque stub, let alone a photograph. And they've had no great marked effect on me – apart from image, which I ought to be losing by now. I got superstitious I suppose. I may not believe in Fate, but those films were a little chancy, a little spooky.

### "I think I've made about ten horror films – I've seen maybe three."

*Do you have a particular favourite among the films?*

Well, yes, some of the parts were lovely. Hardly worth creating a cult around, though. I was never really aware of the cult-thing, you know. But the French keep on publishing their necrophiliac magazines; I got to Paris once and found they had a me-festival on ...

I think I've made about ten horror films – I've seen maybe three. I liked **Danse Macabre** (1963); that was rather good as a film-film film!

*Even though you had to undress in it ...?*

Not me. I've never done a nude film, but they were always doing inserts. Tricky little things like sticking in somebody – some body! – with your wig on, back view and nude. You know, three inches tall, with size 48 bosom and she comes career-ing in, pretending to be me!

*And now you're telling us that your first British one, The Curse of the Crimson Altar, must be regarded as the last Barbara Steele horror. Do you really mean that?*

Listen, do I mean it! The only reason for that one was that I had always wanted to work with Mr. Karloff. After that I'd made the whole gambit: Price, Lee, Karloff. Kinda smooth ...

*They're all such suave gentlemen for blood-suckers.*

Absolutely! But what do you think all

those Count Draculas and Baron Frankensteins were? They've got a fantastic ancestral history – we're just peasants in relation to them.

Chris was always calling me up saying, 'I've had enough of seeing all the producers get all the money, why don't we produce a film ourselves?' We used to have a drunken lunch together about once a year and lay plans to make a really gorgeous horror movie. There really hasn't been a classic made since the 30s ...

*Why don't you set it up?*

Why not? It would be quite simple. A lot of taste, minimal melodrama. There's always far too much screaming, too much noise in routine horror films. And far too little sex. Weird isn't it but there's very little sex in these films. Except suppressed sex.

*Well, when you were on the screen it was there on a platter – except no-one was eating!*

Strange ... They should make a really super, bang-up erotic horror film. But, of course, they confuse vulgarity with eroticism.

**"He offered me a fortune ... to star in a totally pornographic movie. I mean, you know, with full close-ups of ... you know."**

*Censorship is getting more and more free ...*

Unbelievably so! You know the Italian director Tinto Brass? Just before I quit, he offered me a fortune – so much cash I thought he was nuts! – to star in a totally pornographic movie. I mean, you know, with full close-ups of ... you know. It's his film version of the book *L'Image* by *Pauline Reage*; same person who wrote *The Story of O*, the very famous French pornographic book. Beautifully written books, obviously by some top-grade writer under the pseudonym. Most people say it's Jean-Paul Sartre ...

*Why didn't you do it?*

I didn't have the guts! I'm glad to have been offered it, I suppose, and (who knows?) one day I might regret turning it down. I'd approve of anyone else doing it and I imagine there would be quite a lot willing to do so. Brass didn't want an unknown because then it would have been just another pornographic picture. He wanted a known actress.

To be anonymous is such a luxury, so I felt it was a question of self-preservation, of being able to live with oneself, not hypocrisy, in refusing it.

*If you returned to films, you would be reconciled then to the fact that sex is here to stay?*

Oh sure. I would also do a totally erotic love scene – even, maybe, make love with the actor – if that was right for the script and if the film was not merely promoting sex.

I think sex has its own context. Nothing is all sex. Or all anything. Sex has its own threat, its own violence, its

own poetry. It's entirely personal. But it is always more difficult to find somebody you'd like to wake up with ... than somebody you'd just like to make love with. ■

## BARBARA STEELE FILMOGRAPHY

**Batchelor of Hearts** (1958)  
Dir: Wolf Rilla. UK.

**The Thirty-Nine Steps** (1959)  
Dir: Ralph Thomas. UK.

**Upstairs and Downstairs** (1959)  
Dir: Ralph Thomas. UK.

**Sapphire** (1960)  
Also known as: *Operation Scotland Yard*.  
Dir: Basil Dearden. UK.

**Your Money or Your Wife** (1960)  
Dir: Anthony Simmons. UK.

**La Maschera del Demonio** (1960)  
(*The Mask of the Demon*).  
UK titles: *Black Sunday*; *Mask of the Devil*.  
US titles: *Revenge of the Vampire*; *House of Fright*.  
Dir: Mario Bava. Italy.

**The Pit and the Pendulum** (1961)  
Dir: Roger Corman. US.

**L'Orribile Segreto del Dr. Hitchcock** (1962)  
(*Dr. Hitchcock's Hidden Secret*).  
UK: *The Terror of Dr. Hitchcock*.  
US: *The Horrible Dr. Hitchcock*; *Rapture*.  
Dir: Riccardo Freda (as Robert Hampton). Italy.

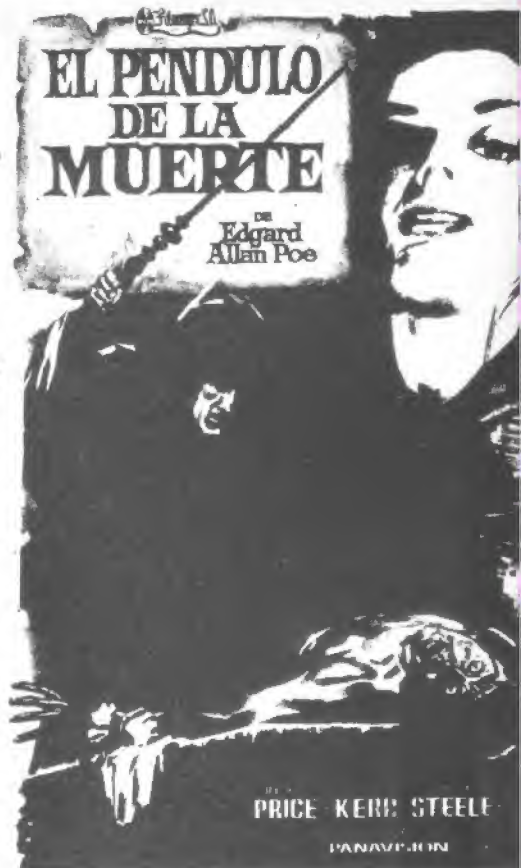
**Lo Spettro; Lo Spettro de Dr. Hitchcock** (1962)  
(*The Spectre; The Spectre of Dr. Hitchcock*).  
UK: *The Spectre (of Dr. Hitchcock)*.  
US: *The Ghost*.  
Dir: Riccardo Freda (as Robert Hampton). Italy.

**8½** (1962)  
UK: *Fellini's 8½*.  
Dir: Federico Fellini. Italy.

*continued on page 44*

*An unusual Spanish ad for Roger Corman's low-budget triumph The Pit and the Pendulum.*

*Nobody, but nobody makes double-bills like this any more!*



RELEASED BY TIGON PICTURES LTD



**Il Capitano di Ferro** (1963)  
(*The Iron Captain*).  
Dir: Sergio Griego. Italy.

**Un Tentativo Sentimental** (1963)  
(*A Sentimental Attempt*).  
Dir: Pasquale Festa Campinale and Massimo Franciosa. France/Italy.

**La Danza Macabre** (1963)  
(*Danse Macabre*).  
(Originally: **Terror** (*Terror*); **La Lunga Notte del Terror** (*The Long Night of Terror*)).  
UK: **Castle of Blood**.  
US: **Tombs of Horror**; **Castle of Blood**; **Coffins of Terror**; **Castle of Terror**.  
Dir: Antonio Margheriti (as Anthony Dawson). France/Italy.

**Les Baisers** (1963)  
(*The Kisses*).  
Dir: Jean-Francois Haudoroy. France/Italy.

**Le Ore Dell'Amore** (1963)  
US: **The Hours of Love**  
Dir: Luciano Salce. Italy.

**Le Voci Bianche** (1963)  
(*White Voices*).  
Dir: Pasquale Festa Campinale and Massimo Franciosa. Italy.

**I Maniaci** (1963)  
(*The Maniacs*).  
Dir: Lucio Fulci. Italy.

**Le Monocle Rit Jaune** (1964)  
(*The Monocle Gives a Sickly Smile*).  
Dir: Georges Lautner. France/Italy.

**El Ataco** (1964)  
US: **The Road to Violence**.  
Italy.

**Amore Facile** (1964)  
(*Easy Love*).  
Dir: Gianni Puccini. Italy.

**I Lunghi Capelli Della Morte** (1964)  
France: **La Sanglante Sorciere**.  
UK/US: **The Long Hair of Death**.  
Dir: Antonio Margheriti (as Anthony Dawson). Italy/France.

**Cinque Tombe per un Medium** (1965)  
(*Five Graves for a Medium*).  
US: **Terror-Creatures from the Grave**.  
Dir: Massimo Pupillo (as Ralph Zucker). Italy.

**Amanti D'Oltretomba** (1965)  
(*Lovers Beyond the Tomb*).  
(Originally: **Orgasmo** (*Orgasm*); **Outre-Tombe** (*From the Grave*)).  
UK: **The Faceless Monster**  
US: **Nightmare Castle**; **Night of the Doomed**.  
Dir: Mario Caiano (as Allan Grunewald). Italy.

**Once Upon a Tractor** (1965)  
Dir: Leopoldo Torre Nilsson. US/United Nations. (TV movie).

**Il Soldi** (1965)  
(*Wages*).  
Dir: Gianni Puccini and Giorgio Cavedon. Italy.

**Un Angelo per Satana** (1965)  
US: **An Angel for Satan**.  
Dir: Camillo Mastrocinque. Italy.

**L'Armata Brancaleone** (1965)  
(*Lion Claw's Army*).  
Dir: Mario Monicelli. France/Italy/Spain.

**La Sorella di Satana** (1965)  
UK: **The Sister of Satan**; **Revenge of the Blood Beast**.  
US: **The She-Beast**.  
Dir: Michael Reeves. Italy.

**Der Junge Törless** (1966)  
(*Young Törless*).  
Dir: Volker Schlöndorff. W. Germany.

**Fermato il Mondo ... Voglio Scendere** (1967)  
US: **Stop the World ... I Want To Get Off**.  
Italy.

**The Curse of the Crimson Altar** (1968)  
(Originally: **The Reincarnation**).  
US: **The Crimson Cult**; **The Crimson Altar**.  
Dir: Vernon Sewell. UK.

**Handicap** (1968)  
Italy.

**Honeymoon with a Stranger** (1969)  
Dir: John Peyser. US. (TV movie).

**Sins of the Fathers** (1972)  
Dir: Jeannot Szwarc. US.  
(*Night Gallery* one hour season).

**Caged Heat** (1974)  
Dir: Jonathan Demme. US.

**They Came From Within** (1974)  
UK: **Shivers**; **The Parasite Murders**.  
Dir: David Cronenberg. Canada.

**I Never Promised You a Rose Garden** (1977)  
US.

**Pretty Baby** (1978).  
Dir: Louis Malle. US.

**Piranha** (1978).  
Dir: Joe Dante. US.

**The Space-Watch Murders** (1978)  
US.

**The Silent Scream** (1979)  
Dir: Denny Hunt. USA.  
Prod: Jim and Ken Wheat  
Notes:

1. Italicised titles in brackets are direct translations of original titles.
2. Confirmation of many Barbara Steele titles has caused many problems. In place of the usual full filmography, we have limited this one to an attempt to sort out alternative titles. The following have also been mentioned in some filmographies: **Le Coup** (1962); **Tre per una Rapina** (1964); **Le Sex des Anges** (1964); **For Love and Gold** (1966); **La Cle sur la Porte** (1978). Confirmation or denial from our readers is welcomed, as we have not felt sure enough of these to include them.

# MASTERS OF THE MACABRE

Feature by  
Anthony Tate

*Bela Lugosi ... Boris Karloff ... Peter Lorre. Three cinema legends to send shivers down the spine; three leaders of Hollywood's nobility who travelled the same roads together, their careers intertwining as their acting abilities earned them top spots in the halls of Hollywood's finest.*

**B**ela Blasko was born in Lugos, Hungary on October 20th, 1882, but it was as Bela Lugosi that he would one day make the Carpathian Mountains of his birth known worldwide ... in his most famous role as **Dracula**.

He ran away from discouraging parents to become an actor only to return home in defeat after barely scraping a living. Undaunted, he took the name Lugosi from his birthplace and tried again, this time achieving success in Europe as a classical actor though he was branded a political undesirable by the Hungarian government and forced into exile following the Bela Kun uprising. He was soon to be regarded as a major European actor, and his romantic exploits earned him a dashing reputation.

His first documented screen appearances were in Hungary - 1917-18, beginning with **Alarcosbal** (1917; Masked Ball). An earlier Hungarian venture in 1914 is open to doubt. These were followed by appearances for the Eichberg Film Co. Wanting to further his career, he stowed away on a ship to the United States in 1921 and spent much of the rest of the decade appearing alternately on stage or screen in America or Europe in such productions as **The Silent Command** (1923, Fox); **The Midnight Girl** (1925, Chadwick) and **Daughters who Pay** (1925, Bonner). But the true turning point in his career came in 1929 for Lugosi when his performance in MGM's **The Thirteenth Chair** was noted by film director Tod Browning.

**F**ive years after Lugosi's birth, William Henry Pratt was born in Dulwich, London, and grew up as the youngest of a large family. He was well educated but, after reading for the consular service to please his civil servant father, he emigrated to Canada in 1909. He had ambitions to be an actor but had to contend with digging ditches until the next year when he succeeded in joining the Ray Brandon Player Troupe ... as Boris Karloff.

Four years of acting in Canada and tours in America with Billie Bennet's company finally led to Los Angeles in 1917 though Karloff found manual labour more often than stage work. He at last worked on **His Majesty the American** as an extra and found further small parts easier in the studios. His first real break, however, came in the stage production of **The Criminal Code** with the part of Galloway, which he was to repeat in Howard Hawks' film (1930). This led to more film work throughout 1931 in **Public Defender**, **Mad Genius** and (with Edward G. Robinson) **Five Star Final**. He was playing a gangster in **Graft** (1931, Universal) when the turning point of his career came.



# LUGOSI

**A**ll you need to imitate me is a pair of soft-boiled egg eyes and a bedroom voice!' said Peter Lorre. Yet Lorre, like Lugosi born in Hungary, but on June 26th 1904, spent years reaching a point where imitators appeared. Like Lugosi before him he wanted to be an actor and escaped disapproval to try the stage; again like Lugosi he went hungry and took other jobs until he could get any stage work, which came after a time spent studying under Freud in Breslau, Germany. Moving to Berlin Lorre achieved success as a sex-fiend in **Die Pionere von Ingolstadt** and later in **Freuiling Erwacken**. He met his future wife, Celia Lvovsky, and film director Fritz Lang who asked him to play the lead in **M** (1930).

His performance as the child killer gained him international renown but his success was short-lived; the rise of the Nazis threatened his contract with U.F.A. as he was half-Jewish, and he fled to Vienna then France and finally England. There, despite his poor English he appeared in Alfred Hitchcock's **The Man Who Knew Too Much** (1934) before sailing to America, a contract with Columbia and his first American film **Mad Love** (1935, MGM GB title: **The Hands of Orlac**). This stylish and visually elegant horror film was given an air of 'bad taste' gothic by director Karl (The Mummy) Freund and Lorre's performance as Dr Gogol (transplanting a murderer's hands onto Orlac, the pianist played by Colin Clive) was well received and a good first credit for Lorre.

At the time Lorre was charming Berlin theatre audiences, Bela Lugosi had achieved his own first great success. In 1927 he'd taken the stage for the role that would later bring him world-wide fame and ultimate destruction ... **Dracula**! The play was a hit from the first night and ran for three years (two on Broadway) with such success for Lugosi that he, and Edward Van Sloan who had joined the cast as Dr Van Helsing, was offered the film role by director Tod Browning; after first considering Conrad Veidt, Paul Muni, Ian Keith and William Courtney.

**Dracula** (1931) was a smash success despite being flawed, most noticeably by the transition from the Carpathian sequences to the stilted stage-bound scenes set in England. Universal looked around for another vehicle for Lugosi's magnificent talents and announced both Mary Shelley's **Frankenstein** and Edgar Allan Poe's **Murders in the Rue Morgue**. Believing he was to play Dr Henry Frankenstein, he declined with horror the non-speaking monster role after doing tests in make-up that 'looked like something out of *Babes in Toyland*', as Van Sloane put it! Lugosi instead appeared in Universal's powerful **Murders in the Rue Morgue** (1932) after quick parts in **The Black Camel** (1931, Fox) and **Broadminded** (1931, First National). He gave a fine performance but the film's depiction of strung-up prostitutes used for gorilla blood experiments was so strong for the time that the British Board of Film Censors got to work on it. Too much sex for them; but in its complete form the film is one of the best of its kind.



He worked on **Chandu the Magician** (1932) and the cheaply made but beautifully photographed (by Arthur Martinelli) **White Zombie** (1932) which found success despite Lugosi's atrocious phonetic English and poor support cast. An unsuccessful sequel, **Revolt of the Zombies**, followed without him in 1936 but what, meanwhile, had happened to that shelved property, **Frankenstein**, back at Universal?

James Whale, after success with **Waterloo Bridge** (1931) had chosen to film **Frankenstein**, after its rejection by Lugosi and director Robert Florey. He picked Colin Clive to play Henry Frankenstein after rejecting Universal's choice of Leslie Howard and then spotted his monster in the studio commissary: Boris Karloff! After tests and shooting with a very heavy costume in the height of summer, Karloff had an uncomfortable time but the phenomenal success of **Frankenstein**, despite outrage from the censors, set him on the road to stardom. He returned to Whale as the mute, brutish

servant in **The Old Dark House** (1932) after roles in **Scarface** and **The Miracle Man** (both 1932) but was wasted in this tongue-in-cheek thriller, and was loaned to MGM for his speaking horror role in the visually stunning **Mask of Fu Manchu** (1932).

But his first real chance to show his acting talents came in his title role for **The Mummy** (1932), again under heavy make-up from Jack Pierce, following that chilling masterpiece with further interesting roles in **The Ghoul** (1933, Gaumont-British), **The House of Rothschild** (1934, U.A.) and **The Lost Patrol** (1934, RKO).

By 1934, Karloff and Lugosi were the true Kings of Horror and any resentment that Lugosi felt about being in Karloff's shadow disappeared when they worked together. Their 'rivalry' produced cinema chemistry from their first teaming in **The Black Cat** (1934), probably their best joint effort. Lugosi by this time, after appearances in films like **Island of Lost**

**Souls** (1932), **Night of Terror** (1933) and **The Death Kiss** (1934), found himself typecast but his extravagant lifestyle forced him to work rather than holding out for better parts.

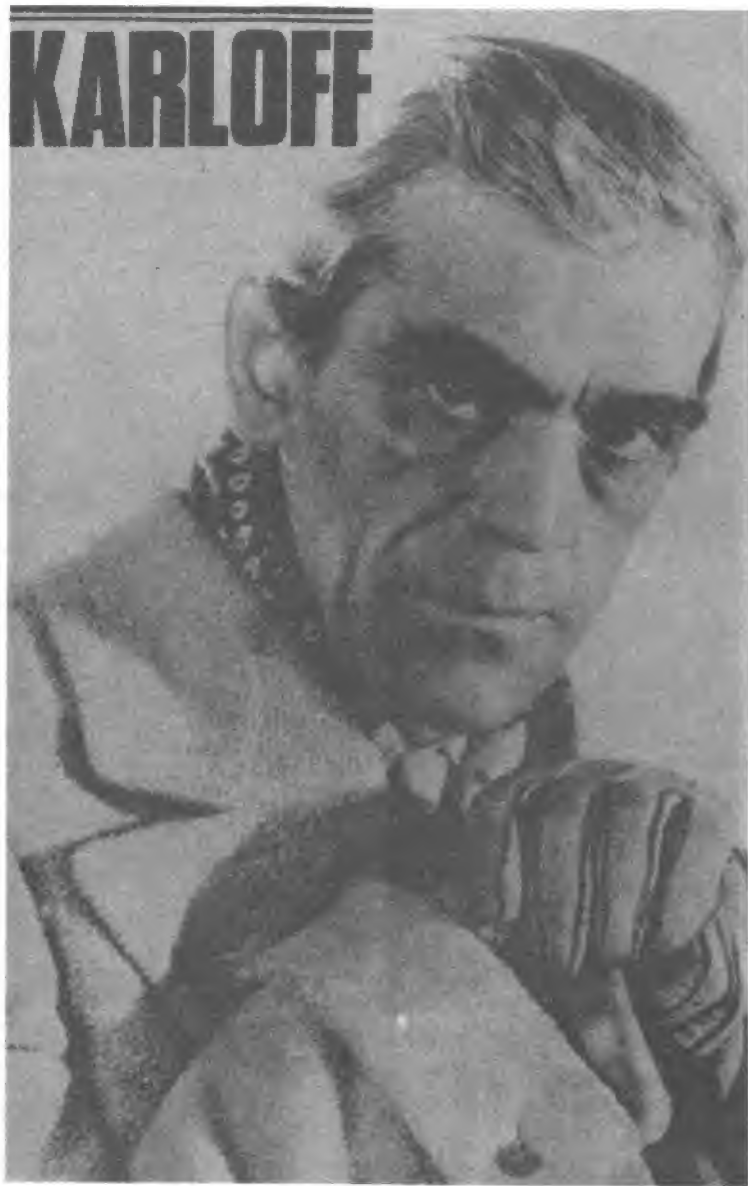
Yet both **The Black Cat** and **The Raven** (1935) are classics of the genre, despite being stylized to the point of nightmarish unreality. Lugosi dominates **The Raven** (the last time he would achieve points over Karloff) but his torture of Karloff in **The Black Cat** (released in the UK as **The House of Doom**) caused a sensation. The uproar in the UK (by then the largest market for Hollywood product outside the USA) was such that it was responsible for the 'cool-off' of 1936 with virtually no horror films made for two years. Lugosi found this a lean time whilst Karloff, after recent films like **Mark of the Vampire** (1935, MGM), **The Mystery of the Marie Celeste** (1936) and **The Invisible Ray** (1936) absorbed the blow much better and Lorre, working on non-horrors like **Secret Agent** (1936), was largely unaffected.

Bela Lugosi found little or no work during this period, being reduced to the charity of friends and films like **U.S. Postal Inspector** (1937). He was a proud man, who, since work on **Mark of the Vampire** (1935) had been receiving morphine under medical supervision; the lean years were a catalyst to his addiction and his hypochondria. His personal paranoia (especially in relation to his wife's fidelity) only increased his drug intake and, after a trip to England in 1938, he became a convert and then an addict to methadone.

Boris Karloff, however, had completed his finest film before the shut-down. After playing twins in **The Black Room** (1935), he reprised his role as the Monster in **Bride of Frankenstein** (1935), originally announced as **The Return of Frankenstein**. The result has come to be regarded as one of the greatest horror films of all time: an excellent cast (notably Ernest Thesiger as Dr Pretorius and Elsa Lanchester as both Mary Shelley, who appears in a scene-setting prologue, and the Bride), director James Whale at the height of his powers, an outrageous score from Franz Waxman, and Karloff. He objected to the Monster's new speaking ability but was over-ruled by Whale and certainly the scenes where Karloff is taught by the blind hermit are very moving. The film is as near perfect as we can imagine.

He then faced the lean years with dignity and his impeccable English accent landed him roles in films like **The Invisible Menace** (1938) that at least gave him 'money to eat'. Roles, of course, that were denied Lugosi with his phonetically learned English! But times were changing and Universal came under new management that was willing to take a big chance; a chance that we can now see was an obvious success story.

Peter Lorre, however, had in the late 1930s been building his career slowly and solidly. Despite plans to use him in Universal's **The Hunchback of Notre Dame** back in 1936, he worked on non-horrors like **Secret Agent** (1936) with Hitchcock again and **Mr Moto** (1939) which started the series for Fox. His line in



screen villainy was much in demand and the next year he started work on a film that marked the crossroads of three careers. But, first, what was that gamble from the 'New Universal'?

It was, quite simply, the re-issue of **Dracula** and **Frankenstein** as a double bill; it paid off with great success. The horror audience was still there and Universal's next move was to team Karloff and Lugosi in **Son of Frankenstein** (1939) with Basil Rathbone as Wolf Von Frankenstein, Karloff portraying (at age 51) the Monster for the third and last time and Lugosi showing what he could do with the meaty role of Ygor, the mad shepherd and nursemaid to the Monster. Horror was back and it was big business and Karloff and Rathbone were rushed into the gothic horror-inspired **Tower of London** with a young Vincent Price. And then that crossroads: Lugosi, Karloff and Lorre teamed for the first time in the uninspired comedy **You'll Find Out** (1940, RKO) which wasted their talents. Suddenly their careers diverged and it marked a crucial point in their lives: Lugosi to eventual oblivion, Lorre to films of greatly varying quality and Karloff to stability as 'The King of Horror'.

Lorre next worked on the worthy 'B' picture **The Face Behind the Mask** (1941, Columbia) which gave him the opportunity to provide an interesting performance as an immigrant watchmaker whose disfigurement in a fire turns him first into an outcast and then to crime as a mastermind behind a rubber mask. The same year saw him in one of his best-known roles in John Huston's **The Maltese Falcon** followed by **The Invisible Agent** (1942), **The Boogie Man will get You** (1942, with Karloff), **Casablanca** (1943), **The Cross of Lorraine** (1943) and **The Mask of Dimitrios** (1943). The following year he repeated his Broadway success in the film of the creepy comedy **Arsenic and Old Lace**, though Karloff's stage role was played by Raymond Massey who, due to Lorre's drunken plastic surgery, looks 'like Boris Karloff'!

The decade was good to Karloff too. He played a whole succession of **Mad Doctor** films at Columbia (the best being Edward Dmytryk's **The Devil Commands**; 1941), some notable roles at Universal in **Black Friday** (1940, again with Lugosi) and **House of Frankenstein** (1944) – an underrated film with Karloff this time as creator not creation! He also had success on stage and on radio but an earlier accident during filming of **Bride of Frankenstein** caught up with him and he suffered increasing pain from a poorly-mended cracked hip which, together with advancing arthritis, left him with a steel leg brace and a noticeable limp.

He also starred in some memorable Val Lewton films at RKO, the best of which was Robert Wise's **The Body Snatcher** (1945) in which his horrifying role made Lugosi's drained appearance only more poignant. Lugosi had had a mixed decade; the respectable **Ghost of Frankenstein** (1942) and **The Return of the Vampire** (1944) outweighed by the terrible **Bowery at Midnight** (1942), **Ghosts on the Loose** (1943) and **Voodoo Man** (1944). But, in 1948, he returned to



**LORRE**

past glories with his portrayal of the vampire Count Dracula (after 17 years) in **Abbott and Costello Meet Frankenstein**.

Lorre, meanwhile, had given one of his best performances in Robert Florey's classic **The Beast with Five Fingers** (1946) but after that stylish film, he curiously perhaps, decided to freelance and made a succession of good and indifferent films. Interestingly, he returned to post-war Germany to see the ravages of that country and made the unusual and rarely-seen anti-Nazi film **Der Verlorene** (**The Lost Ones**; 1951). Despite high praise, however, he refused an American release due to the Cold War. At this time he became seriously ill and overweight and wasted his talent being miscast in **Twenty Thousand Leagues Under the Sea** (1954; Disney) and a series of duds. An old weakness for drugs also hinted to him that his career was nearing an end.

Lugosi did die soon after, on August 16th, 1956, of a heart attack after a few years of chaotic and mediocre films from the British **Old Mother Riley Meets the Vampire** (1952; US release delayed until 1963, thankfully!) to a series of 'all-time turkeys' for his friend Edward D. Wood: **Glen or Glenda** (1952), **Bride of the Monster** (1955) and **Plan 9 from Outer Space** (1956, released 1959). One prefers to remember him on the castle steps in **Dracula** intoning those delicious lines: 'I bid you ... welcome!' In his last years, his fight to cure his drug addiction was well publicized and he had been planning a comeback in a 3-D stereo and full-colour **Dracula**. The dream never came true and he died sadly in a town that had terribly abused and misused him.

Karloff on the other hand had seen the 1950s through quietly and after **Corridors of Blood** in 1958, looked for a new direction. In 1963 he found it as he, Lorre and Vincent Price joined forces in Roger Corman's **The Raven** which, despite its usual A.I.P. money-conscious approach, was a happy film for them and for Basil Rathbone, himself attempting a comeback. Karloff and Lorre again paired (playing themselves) on US TV's **Route 66** with Lon Chaney but the result was heavy-going and dull, with only their magic making it worth watching. Lorre died of a heart attack on March 24th, 1964 and the lovable pop-eyed menace was no more.

Boris Karloff struggled on to the end of the decade, often returning to England to rest or make films such as **Die! Monster, Die!** (1965). Although he said he would always work to the end it became increasingly hard for him, with half a lung, his leg in a steel brace and with ever-present wheelchair and oxygen on set. He completed four Mexican horrors back-to-back in 1968 (after his final great role as an old horror star outdated by society's evil in **Targets**) and then died of a heart attack caused by emphysema and chronic bronchitis. The gentle monster was gone.

But not forgotten. For the three of them left behind a legacy of greatness, still accessible to new generations through TV, video and revivals. Their lives forming curious parallels as they each went from Europe to Hollywood to immortality as Masters of the Macabre. ■



# ANSWER DESK

Arthur Stanley of Bristol, Gordon Dickinson of Manchester, Russell Scott and Gary Ottoman of Melbourne, Australia, request more off-set shots from their favourite Hammer picture, *Curse of Frankenstein*. No problem. This time we have printed an unusual shot of Chris Lee, in his make-up, 'being dramatic' for the camera with co-star Hazel Court.

Ken Dixon of Savannah, Georgia, USA asks if we would print a Ken Tobey fantasy-film checklist for him. Most certainly, Ken. Mr Tobey was one of the most memorable heroes to appear in fantasy (mainly SF) films during the 50s. Here's the rundown: in 1951, Tobey appeared as Captain Pat Hendry in the excellent *The Thing from Another World*; in 1953 he played Colonel Evans in *The Beast from 20,000 Fathoms*; 1955 saw

Tobey in the military once again, this time as Captain Peter Mathews for *It Came from Beneath the Sea*; in 1957 he turned up as Buck Donley in *The Vampire*, since then, his appearances have been limited to the TV series, *Whirlybirds*, a cameo role in *The Howling* (1980) and *Strange Invaders* (1983), as an alien.

*Lost in Space*, Irwin Allen's TV series, forms a query from Michael Williamson of Hayes, Middlesex, who wants to know if there was ever a TV-edition paperback of the show. Pyramid Books (New York) brought out a *Lost in Space* paperback edition in 1967, written by Dave Van Arnham and Ron Archer. There was also a *Time Tunnel* edition, written by Murray Leinster.

Who created the Flash Gordon character? asks Leonard Hammond of Canterbury, Kent. Alex Raymond was the artist who created and illustrated Flash Gordon. Raymond first became popular with a newspaper-strip called *Secret Agent X-9* and, in 1936, went on to create *Flash Gordon*. 1936 was the year when Universal produced their 13- chapter serial starring Buster Crabbe. Raymond created another popular strip after the war, *Rip Kirby*, and continued with it until his death in an automobile accident in 1956.

Mervyn Paul of London, W2 would like to know how many episodes of *The Outer Limits* were written by Harlan Ellison. Famed SF author Ellison was brought in by producer Ben Brady for the show's second season, starting in late 64. The season's premiere segment was Ellison's *Soldier*; a brilliant tale of a futuristic infantryman, trained in conflict since birth, who is suddenly whisked back to the present time. Directed by one of the show's most accomplished directors, Gerd Oswald, this episode went on to win the SF 'Hugo' award. The second, and only other, Ellison-scripted segment was the excellent *Demon with a Glass Hand*, directed by Byron Haskin (who had helmed *War of the Worlds*, *Conquest of Space*, etc during the 50s). This one told of earth's sole survivor returning in time to find out why he survived – and ending up prey to four ominous and shadowy strangers in the confines of a deserted building. It also went on to win the 'Hugo'.

Peter Lorre fan Clark Raymond of Westchester, New York would like to know how many *Mr Moto* films Lorre appeared in. There were eight original films in the 20th Century Fox series, starring Peter Lorre as the oriental master sleuth: *Think Fast, Mr Moto* (1937), *Thank You, Mr Moto* (1937), *Mr Moto's Gamble* (1938), *Mr Moto Takes a Chance* (1938), *Mysterious Mr Moto* (1938), *Mr Moto's Last Warning* (1939), *Mr Moto in Danger Island* (1939) and *Mr Moto Takes a Vacation* (1939). There was an abysmal attempt to revive the character in 1965, with Henry Silva playing the title role in *The Return of Mr Moto*. The character derived from a series of seven novels by J.P. Marquand, beginning with *Your Turn, Mr Moto* in 1935.

by  
Tise Vahimagi



Send your questions on fantasy films and related subjects to: Answer Desk, HALLS OF HORROR, 3 Lewisham Way, London SE14 6PP. ■

# CAMPBELL'S COLUMN

Ramsey Campbell is a horror enthusiast. He astounded the fantasy field with his first book at age 17 and has delighted audiences ever since with a stream of original and distinctive stories, novels and anthologies; the most recent of which are *The Nameless* (Millington), *Dark Companions* (Fontana) and *The Gruesome Book* (Piccolo). Although he has won both the British Fantasy Award and the World Fantasy Award, he is never content with resting on his laurels as Britain's most respected and stylish horror author. Consequently, he also finds time to review horror films for Radio Merseyside, be Guest of Honour at numerous Conventions, act repeatedly as President of the British Fantasy Society and raise a family. His writings on horror films were a seminal influence on the British fantasy film fanzine world of the late-60s; we are proud to coax him back for a new generation.

**H**orror films are cyclic. Each new cycle tries to outdo the last, rises to a peak, then peters out in parody and exercises in nostalgia – that is, if it isn't cut short by censors, official or self-appointed. It seems odd that with the present cycle still at a peak, two of those responsible for taking the horror film beyond Hammer (at least in terms of gruesomeness) should be trying to manufacture nostalgia.

Michael Armstrong made *Mark of the Devil*, which pointlessly attempted to top *Witchfinder General* by gloating over the torture as a substitute for caring about the characters. Pete Walker made the ironic *House of Whipcord* (one irony being that the real-life counterparts of the villains – the flog 'em and hang 'em brigade – would doubtless be in favour of banning such films), but his other collaborations with David McGillivray were decreasingly intelligent and increasingly gratuitous. Add to this that Armstrong's and Walker's *House of the Long Shadows* is produced by Globus and Golan, who reached global heights commercially with *Lemon Popsicle* and two more from the same frozen plastic mould. I hope the film is more worthy of its stars: Sheila Keith, John Carradine, Vincent Price, Cushing and Lee. I especially hope that it is sympathetic to Carradine, the low point of whose career must surely have been appearing without his false teeth as a dilapidated Dracula in the appalling *Nocturna*. And I marvel at the way excess turns into nostalgia from cycle to cycle of the horror film.

It's in the nature of horror fiction to go too far, whether in films (most recently, *The Evil Dead*; the most gruesomely frightening horror film I've ever seen), or in prose (most spectacularly, Peter Straub's remarkable *Floating Dragon*, which attempts to outdo the entire genre to date). Like comedy, horror is in the business of speaking the unspeakable, of telling us things we might not want to know, often about ourselves. If we took the censors and the reviewers in the mass media as our guide, we might be dismayed to learn how many things we apparently can't bear to be shown – though many of these offences against taboo are now smothered in nostalgia.

Remember that almost all of Vincent Price's films with Roger Corman were cut by our censor, giving credence to a belief widespread among film buffs that the censor was punishing Corman for having dared to question a decision. Remember that the *Daily Herald* described Lee's *Dracula* as 'revolting', while the *Times*, in reviewing Cushing's *Revenge of Frankenstein*, went further: 'The industry – for here, in this particular context, no other word is possible – is in the grip of one of those cycles to which it periodically falls a victim. This time the films comprising the cycle are vying with one another in the dismal task of seeing how nasty they can be, and the competition has spread to the advertisements: the world's greatest horrorama ... in "supernatural Technicolor" ...' It's possible to be charmed by the anonymous reviewer's excesses of hostility, finding nastiness even in the

claim made for the colour, but there's no doubt in my mind that the reviewer, like many, would like to see horror films done away with.

Don't misinterpret my paranoia. I should be amused and delighted if, say, Mrs Whitehouse – the Edna Everage of censorship – or her cohorts took exception to any of my books (I should have thought my *Gruesome Book* might have struck them as unfit for the children to whom it is marketed, but perhaps I have yet to hear of their condemnation, or rather their opinion, since it has long been a favourite Whitehouse claim that they do not want to prevent anyone from seeing or reading anything, as could be seen recently from her prosecution of *Death Trap*), but I admit to some anxiety on behalf of the horror film. Of course it has survived attacks in the past, but on the other hand, the pirate-ridden cinema has never been so vulnerable. Let's not forget that the forces of repression put the EC comics out of business.

It is fortunate that this film has its moments of unconscious humour ... The sole purpose of this film is to horrify ... It is sad to see [such talents as] Mr Boris Karloff wasted on a production with so ignoble a motive ...

I admit that the whole thing is brilliantly done, but, to my mind, that makes its impact greater and its effect more revolting ...

So said the *Times* of *Bride of Frankenstein* and the *Daily Herald* of the Hammer *Dracula*. Leaving aside the curious assumptions of the *Times* review (incredibly, that the film contains no conscious humour, presumably because its 'sole' motive is to horrify), these can stand as examples of the recurring attitudes the horror film must suffer: if it doesn't work for the reviewer it's sneered at (the all-time worst example must surely be the journalistic braying at *Death Line*), if it does it's deplored. In Britain *Bride* was cut by five minutes, and seven cuts that have never been restored were made in *Dracula*. If reviewers raise their voices high enough they are capable of swaying the censor, but the horror film has more powerful enemies than reviewers.

A Labour MP asks the Home Secretary if horror films may be categorized as such 'for the sake ... of healthy people who have a natural repugnance to them'. The author R.F. Delderfield seeks to set up an 'informal association of his fellow writers' to 'agitate against the spreading in Britain of the horror-film craze' and is supported by one Frank Baker of the BBC ('I am certain that all Mr Delderfield's fellow writers will wish to support him in his campaign against the cancerous growth of the horror film') and a letter to the *Times* from one John Wenham, calling for a Bill 'to prevent the import or exhibition of such horror films' with a penalty of imprisonment for 'these evil men with a lust for gain'. The Labour MP's question dates from 1937, and led to the founding of the H certificate, to avoid which the distributors would often cut films indiscriminately; the other quotes are from 1958, the heyday of Hammer. Mr Delderfield was quoted as saying 'After 15 years of this sort of thing we will look



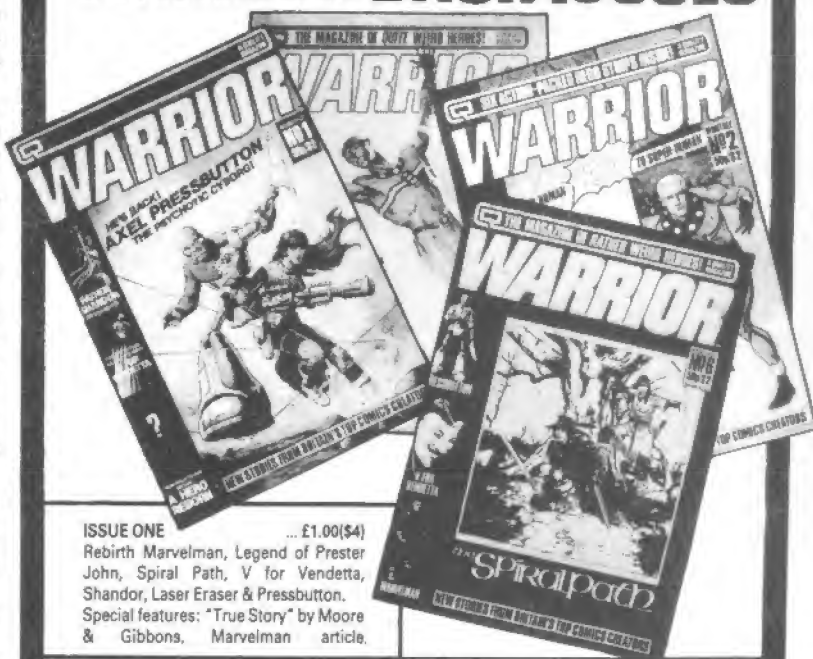
with equanimity on people being kicked to death in the streets", which seems disarming fifteen years later, until one finds that he linked horror films with 'violent behaviour like the recent racial outbursts'. Racial conflict has nothing to do with race; it's all the fault of those nasty horror films. I call this pernicious nonsense, not least because it distracts attention from the real problems.

Horror has always been a scapegoat. 'Cinema audiences, as bloodthirsty, one is expected to believe, as any who went to the open-air theatre in Imperial Rome ...' complains an unsigned article in the *Times* of 4 August 1936, about mad doctor movies. The last time I encountered that accusation, which assumes so firmly that the audience can't distinguish between fiction and actual carnage that one suspects the accuser must be incapable of doing so, was last year, in a British Fantasy Society letter column. Doesn't this mean simply that the objections to horror are as cyclic as the films? But so, I'm afraid, are the successes of censorship.

Censorship's most surprising ally is TCX, a distributor of toned-down pornographic videocassettes, which will replace any of its titles that are seized by police unless the library also stocks those titles (including *Death Trap*) banned by the High Court. TCX feels that the banned cassettes often cause its own titles to be seized by association, which seems reasonable, but I fear the wider effect of TCX's stipulation will be to make the climate more hospitable to censorship: an ironic achievement for a distributor that depends for its income on permissiveness. (Thank heaven that the tabloids haven't taken this up: *THE FILMS EVEN THE PORN MEN HATE ... HORROR THE REAL PORN, SAY EROTICA MOGULS ...*) Meanwhile Romero's *Dawn of the Dead* is one of the films most often seized by the police and destroyed by a magistrate's order (which cannot be opposed even though this is the version of the film that was shown in British cinemas with an X certificate). I question whether this is the time for anyone who cares about the horror film to feel nostalgic; I even wonder if we can reassure ourselves that the films will be available for us to be nostalgic about in, say, twenty years. ■

## NEXT ISSUE: **BLOOD HUNTERS** PLUS VIDEO CHECKLIST

# WARRIOR BACK ISSUES



**ISSUE ONE** ... £1.00(\$4)  
Rebirth Marvelman, Legend of Prester John, Spiral Path, V for Vendetta, Shandor, Laser Eraser & Pressbutton. Special features: "True Story" by Moore & Gibbons, Marvelman article.

**ISSUE TWO** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, Laser Eraser & Pressbutton, intro: The Madman. Special features: Dispatches, Pressbutton article.

**ISSUE THREE** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, The Madman, Laser Eraser & Pressbutton, Dispatches. Special feature: Zirk solo strip by Moore & Bolland.

**ISSUE FOUR** ... 75p(\$3)  
Marvelman, Spiral Path, Pressbutton origin, The Madman, Shandor, V for Vendetta, Dispatches. Special feature: Fearn's Golden Amazon by David Lloyd.

**ISSUE FIVE** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, The Madman, Laser Eraser & Pressbutton, Dispatches. Special feature: Bonus V for Vendetta complete strip.

**ISSUE SIX** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, The Madman, Laser Eraser & Pressbutton, Dispatches. Special feature: "Mrs Murphy's Murders" by Steve Moore & Dave Gibbons.

**ISSUE SEVEN** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, The Madman, Laser Eraser & Pressbutton, Dispatches. Special feature: Marvelman colour pin-up by Mick Austin.

**ISSUE EIGHT** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, Laser Eraser & Pressbutton, Dispatches. Special feature: "Stir Crazy" by Hunt Emerson.

**ISSUE NINE** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, Laser Eraser & Pressbutton, Dispatches. Special feature: Warpsmith by Alan Moore & Garry Leach

**ISSUE TEN** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Shandor, Laser Eraser & Pressbutton, Dispatches. Special features: Warpsmith conclusion + Warpsmith colour pin-up.

**ISSUE ELEVEN** ... 75p(\$3)  
Marvelman, Spiral Path, V for Vendetta, Laser Eraser and Pressbutton, Dispatches. Special feature: Legend of Prester John Part 2.

**ISSUE TWELVE** ... 75p(\$3)  
Anniversary Special featuring Young Marvelman, Bojeffries Saga, The V Theme, Pressbutton solo story, The Spiral Path conclusion, Prester John conclusion.

**ISSUE THIRTEEN** ... 75p(\$3)  
Marvelman, Bojeffries Saga, Shandor, V for Vendetta, Dispatches. Special features: Zirk solo story + complete SF short.

QUALITY COMMUNICATIONS,  
3 LEWISHAM WAY, LONDON SE14 6PP

# HOH COLLECTOR'S ITEM BACK ISSUES



**HoH1** ..... 45p  
Illustrated adaptation of 1958 *Dracula*; *Kronos*; Lee biography & filmography; 1930s FX; Brazilian Horror, etc.



**HoH8** ..... 45p  
Quatermass strip, King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee's NEW *Dracula*, etc. ....



**HoH9** ..... 45p  
Quatermass Pt 2; *Carrie*, Kong (1931), *Seizure*, *Squirm*, *De Palma*, *Living Dead At Manchester*.



**HoH10** ..... 45p  
Curse of the Werewolf strip, *Close Encounters*, *Sentinel*, *Fu Manchu*, *Son of Kong*, *Shadowman*.



**HoH11** ..... 45p  
Gorgon strip Part 1, *Harryhausen* speaks, *Cushing AS Dracula*, *Wizards*, *Sinbad*, *Zoltan*, *Burnt Offerings*.



**HoH12** ..... 45p  
Gorgon strip Part 2, *Heretic*, *Blood City*, *Witchfinder General*, 1933 *Invisible Man*, *Face of Frankenstein*, etc. ....



**HoH13** ..... 45p  
Plague of Zombies strip; *Star Wars*; *Uncanny*; *Paris Festival*; *People That Time Forgot*; *Godzilla*; *Zombies*.



**HoH14** ..... 45p  
Million Years BC strip; John Carra-dine; *Romero* on *Martin* + review; *Dinosaur* films; *Paris Festival* Films.



**HoH15** ..... 45p  
Mummy's Shroud strip, *Dr. Moreau*, *Audrey Rose*, *Blue Sunshine*, *Fanatic*, *Mummy's* feature, *Frankenstein* etc.



**HoH16** ..... 45p  
Special *Star Wars* issue; *Rabid*, *Psycho* storyboards, *Homebodies*, *Carreras* interview, *New Shandor* strip.



**HoH17** ..... 45p  
Vampire Circus strip, *Carreras* 2, *Harryhausen* storyboards, *Cathy's Curse*, *Child*, *Fairgrounds of Horror*.



**HoH18** ..... 45p  
*Frankenstein*, *Dracula* and *Werewolf* strip, *Cushing* interview, *History of Hammer I*, *Rattlers*, *Deep Red*.



**HoH19** ..... 45p  
Reptile strip, *Cushing* filmography, *History of Hammer II*, *Peking Man* and *Dinosaurs & Monster Birds*.



**HoH20** ..... 45p  
*Kronos* strip, *Incredible Melting Man* and *Savage Bees* reviews, *Vampire Hunters* feature, *Hammer III*.



**HoH21** ..... 45p  
*Chris Lee* Speaks, *Shandor* strip, *Wrightson*, *Bolton*, *Lewis* art, *Warlords of Deep*.



**HoH22** ..... 45p  
The Mummy strip, *Sorcerers*, *Black Sunday*, *Roger Dicken* FX, *Hammer mummy* films.



**HoH23** ..... 45p  
Quatermass 2 strip, *Last Wave*, *Argento* interview, 3-D films, *Rosemary's Baby*, *The Shout*.



**HoH24** ..... 50p  
Special all comic strip issue: *Seven Golden Vampires*, *Quatermass Experiment* ... 7 stories



**SB 1** ..... 55p  
*Jeff Hawke* strip, *Making of Star Wars*, *Harry Harrison*, *Star Trek* Writers, *Trek* episode guide.



**SB 2** ..... 55p  
C-3PO Interview, *Spider-Man*, *Ray Bradbury* on *Close Encounters*, *The Prisoner*, *Wizards*.



**SB 3** ..... 55p  
*Harrison Ford* interview, *Superman*, *Close Encounters*, *Logan's Run*, *Star Trek* movie.

## SUBSCRIBE TO HALLS OF HORROR

Don't risk missing a single issue! Save the time and expense of chasing round the newsagents with a subscription.

All copies are mailed flat in an envelope, and reach you weeks before copies hit the shops!

4 issues (annual subscription): £2.50 (UK only).

Make all cheques/postal orders payable to QUALITY COMMUNICATIONS and send to:  
**QUALITY COMMUNICATIONS, 3 LEWISHAM WAY, LONDON SE14 6PP, ENGLAND**



# BUSTER CRABBE

FLASH GORDON IS DEAD. Larry 'Buster' Crabbe (Clarence Linden Crabbe), the undisputed 'King of the Serials', died in April. He was aged 75 and in excellent health. The Gold Medal-winning Olympic swimmer starred in nearly 100 films and thrilled millions as *Tarzan*, *Buck Rogers*, *Red Barry*, *Thunda*, *Captain Gallant*, *Billy the Kid* and numerous others. But it is as the blond-haired space hero *Flash Gordon* that he will be best remembered, in Universal's three classic serials: **Flash Gordon** (1936), **Flash Gordon's Trip to Mars** (1938) and **Flash Gordon Conquers the Universe** (1940). One of his last roles was as 'Brigadier Gordon' in TV's **Buck Rogers in the 25th Century**, and he visited London in 1981 to deliver the Guardian Lecture at the National Film Theatre. The King is dead, but through the immortality of film he will continue to live on and thrill generations yet to come.

Stephen Jones

